ספר שירי ישראל

LIBRO DEI CANTI D'ISRAELE

ANTICHI CANTI LITURGICI

DEL

RITO DEGLI EBREI SPAGNOLI

RACCOLTI E NOTATI

da

FEDERICO CONSOLO

Prezzo netto di tutta l'Opera L.100.

Trovasi vendibile presso la Cancelleria delle Università Israelitiche di Firenze, Livorno e presso l'Autore.

Prop. dell'Autore per tutti i paesi.

EDIZIONI BRATTI E C.
FIRENZE Via de' Martelli 7.

STAD[illegible]LIOTHEK
FRANKFURT AM MAIN

AI SUOI CARISSIMI AMICI

ANGIOLO, SABATINO, PELLEGRINO E RAFFAELLO

ROSSELLI

CON OSSEQUIO DEDICA

FEDERIGO CONSOLO

(JEHIEL NAHMANY SEFARDI)

PREFAZIONE

Se la musica è uno dei modi, con i quali gli uomini danno espressione ai loro sentimenti, niuno vorrà contrastare che essa abbia dovuto fino dai tempi più antichi andare unita con le forme della religione e del culto. Le preghiere agli Dei e gl' inni in loro lode furono presso tutti i popoli più o meno artisticamente cantati, e anche accompagnati col suono, d' onde l' origine naturale di ciò che fu poi ampliato e perfezionato dall' arte sotto il nome di musica sacra.

Il popolo ebreo, la cui missione nel mondo fu per eccellenza religiosa, e la cui civiltà si assume tutta nella religione, non poteva di una musica sacra essere privo. Quindi si fa menzione nel Vecchio Testamento di apposite compagnie di Leviti che cantavano nel tempio le lodi al Signore, e che accompagnavano la celebrazione dei sacrifizi con la melodica recitazione dei Salmi. Nel titolo di molti di questi si trovano nominati vari strumenti, e anche, secondo alcuni interpreti, vari modi di musica vocale, e qua e là poi la voce *Selah*, che sembra altro significato non avere, se non quello, quale che siasi, di una nota musicale.

Si sa ancora che in occasioni solenni si recitavano nel tempio passi più o meno estesi della legge e delle antiche memorie storiche della nazione raccolte in quello che oggi si chiama il Pentateuco; e anche queste letture erano, se non cantate, almeno fatte con una recitazione musicale. Ma dopo la distruzione del tempio per opera dei Romani, e la successiva dispersione del popolo ebreo, non possiamo dire con documentata certezza che questa antica musica ebraica sopravvivesse all' esistenza politica dello stato giudaico. Un fatto però rimane fino ai giorni nostri, cioè che gli Ebrei nelle Sinagoghe cantano le loro preghiere e le diverse parti del Vecchio Testamento. Chi è l' autore, o chi sono gli autori di questa musica? Qui è d' uopo fare una distinzione.

In questi ultimi decenni anche gli Ebrei, imitando altri culti, hanno fatto musicare da tale o tale altro maestro o certi salmi o certi inni, che fanno parte delle loro preghiere. Ma questi pezzi musicali possono avere più o meno pregio artistico, non hanno importanza nella storia della musica ebraica, perchè sono tutti opera moderna.

Non è così di altri canti, dei quali non si conosce chi sia l' autore musicale, ma da tempo immemorabile si ripetono tradizionalmente da generazione in generazione.

La poesia religiosa ebraica ha tutta una storia, di cui gran parte fu scritta dallo Zunz nella sua classica opera *Die sinagogale Poesie.* Alcune preghiere rimontano a tempi antichissimi fino dai Dottori talmudici, che di poco precedettero o di poco seguirono il principio dell'era volgare. Altri inni, altre preghiere furono poi composte nelle diverse comunità religiose nei vari paesi, dove gli Ebrei nella loro dispersione successivamente presero stanza. Quindi, sebbene gli Ebrei si dividano in quanto a credenza religiosa nelle sole due sette dei Caraiti e dei Talmudisti o Rabbaniti, pure anche questi rispetto alle preghiere si suddividono in tre riti principali. Dei Caraiti ridotti ormai a piccolissimo numero nella Crimea, in altre province della Russia meridionale e nella Turchia, non è qui luogo parlare. Ma i Rabbaniti, secondo i luoghi dove si stabilirono, adottarono riti diversi. I principali sono l' Italiano, lo Spagnuolo (Sefardì) e il Tedesco (Asckenazì). Lo scendere ad altre più particolari divisioni ci condurrebbe qui troppo in lungo.

Questa divisione del rito ha fatto sì che non solo le parti più moderne delle preghiere e moltissimi inni siano diversi, ma che sia diverso il canto anche nella parte più antica. In generale può dirsi che semplicissimo e poco più che un puro recitativo presso gli Ebrei di rito italiano, si svolge invece in canto molto più modulato, e raggiunge proprio il grado di musica sacra, tanto presso i Tedeschi, quanto nel rito spagnuolo.

E, per parlare solo di questo che a me è più noto, chi entri in una Sinagoga di *Sefardim,* e senta cantare nel sabato sera il Salmo 144, non può almeno di riconoscere gli accenti di una marcia militare. Se tu odi nella mattina del Sabato, o delle altre feste, il canto del capitolo 15 dell' Esodo, vi senti dentro la musica di un inno trionfale, perchè vi si celebra la liberazione degli Ebrei dall' Egitto. In tutte le elegie, che il nove di Ab si cantano per la distruzione di Gerusalemme, è in modo bellissimo musicalmente espresso il dolore di una gente che ha perduto tempio e patria. Nelle ceremonie funebri, il Salmo 91 e altri passi tolti da più luoghi della Bibbia sono cantati con intonazione, che non si potrebbe dire più lugubre. Assisti invece a una celebrazione di nozze, o ad una circoncisione, e sentirai canti di letizia, ma nel medesimo tempo sacri e solenni.

Tutto ciò disgraziatamente era affidato soltanto all' orecchio e all' insegnamento orale da maestro e discepolo, tutto si fondava sopra la tradizione. Ma le antiche tradizioni sono seriamente minacciate di andare travolte da questa onda tempestosa di fratellanza democratica e internazionale, che sarà forse un bene per la pace e per la vita economica degli uomini, ma che distruggerà tante fonti di poesia e di arte. Fra le più minacciate sono certo le tradizioni religiose, e molto più quelle di una gente di piccolo numero come l' Ebrea.

Passate ancora poche altre generazioni, vi saranno più fra gli Ebrei quelli che saprebbero ripetere questi canti religiosi affidati per ora soltanto alla memoria? Non sappiamo, nè vogliamo fare i profeti. Contentiamoci di affermare ciò che accade al presente. Il numero di coloro che sanno tradizionalmente ripetere questi canti si fa ogni giorno minore. È bene dunque che questa musica religiosa dell' Ebraismo sia salvata dal pericolo di andare perduta. A quest' opera veramente utile e importante, sia nell' arte, sia nella storia, ha provveduto il maestro Federico Consolo, raccogliendo sotto il titolo di Canti d' Israele e in tanti componimenti musicali i recitativi e le

melodie del rituale ebraico spagnuolo della Comunità israelitica di Livorno, sentito dalla viva voce del primo cantore di quel Tempio, signor Ventura. Di questi canti fu pubblicata una scelta di alcuni temi svolti e armonizzati, che formano l' appendice di questo lavoro. Fu preferito il rituale di Livorno, perchè si può dire che la tradizione musicale del rito giudaico spagnuolo si sia qui conservata meglio che altrove. Quest' opera del Consolo è frutto di lunghi anni di meditazione e di studio; e del suo valore artistico gl' intelligenti non dubitano. In quanto all' importanza storica veniva mosso da chi è sommo in musica un ragionevolissimo sospetto. È antica, è veramente tradizionale cotesta musica, oppure è composizione moderna? Quali sono le prove, per così dire, della sua nobiltà, della sua antica origine?

Il maestro Consolo si applicò a studiare il modo, col quale poter rispondere a tale dubbio, e crede di averne trovato la soluzione nella relazione tra la musica dei canti tradizionali ebraici, con quelli che nella recitazione del Vecchio Testamento sono detti *Taàmim, accenti*. Di questi molto e da molti è stato scritto per ispiegarne il significato tanto grammaticale, quanto musicale; ma qui basta un breve cenno per informarne quelli che non se ne siano mai occupati.

La lingua ebraica, al pari di altre semitiche, l' arabo, a cagione di esempio, e il siriaco, hanno l' alfabeto che consta di sole consonanti, i segni poi per le vocali sono apposti, o sopra, o sotto, o a lato della lettera. Questi segni detti *Nequddoth*, punti, è certo che non furono usati nei tempi più antichi, ma fissati poi allo scopo di facilitare la lettura, particolarmente dei libri del Vecchio Testamento e di quelli di preghiera. I libri invece destinati ai dotti si scrivono e si stampano anche oggi senza i segni delle vocali, perchè rivolti a quelli per cui sarebbero inutili. E come furono fissati i segni delle vocali, così nel medesimo tempo si fissarono per la recitazione dei libri del Vecchio Testamento anche molti altri segni per indicare l' accento tonico, la divisione sintattica delle proposizioni, e anche il canto. Questi segni sono chiamati *Taàmim*, in italiano accenti, e anche *Neghinoth*, che vuol dire *suoni*, per indicare il terzo dei tre usi ora accennati.

L' opinione più comunemente accettata oggi fra i dotti è che i segni tanto per le vocali, quanto per gli accenti, non siano stati fissati in iscritto prima del settimo, o al più verso la fine del sesto secolo d. C.

I libri però del Vecchio Testamento venivano certo anche anteriormente recitati non con una semplice e piana lettura, ma con una cantilena più o meno melodica. I *Taàmim* non hanno fatto altro che fissarla con segni scritti, e per questo lato si potrebbero in certo modo raffrontare ai *pneumi* della musica greca. Il canto adunque non è stato inventato, quando sono stati stabiliti i segni, ma certo antecedentemente esisteva. E qui si può validamente argomentare per analogia. Non è possibile supporre che le vocali, come suoni, non esistessero prima dei segni, perchè le consonanti senza le vocali non sono pronunziabili. Non è possibile supporre che ogni parola non avesse il suo accento tonico, ancorchè non fosse determinato da un segno: ne sono prova anche oggi per la maggior parte le lingue parlate. Come adunque nelle lingue semitiche le vocali si pronunziavano senza segni speciali per indicarle, come l' accento tonico si faceva in ogni parola senza un segno che l' indicasse, così esistevano le modulazioni del canto, prima che se ne fissassero i *Taàmim*, le *Neghinoth*, i *pneumi*. È inoltre ragionevolmente da credersi che i *Taàmim* altro non facessero, se non fissare

per iscritto un' antica tradizione musicale, per questa ragione che essi sono immutabili, formano parte presso gli Ebrei di un rito religioso, nè si possono a capriccio cangiare. I *Taàmim* hanno segni e nomi alquanto bizzarri, non propriamente ebraici, ma piuttosto aramaici, desunti alcuni dalla forma materiale del segno stesso, altri dal loro officio sintattico, o dal suono musicale; ma tradotti fedelmente in una lingua moderna non darebbero un significato che potesse farne intendere l' uso. È molto più utile quindi ridurli alle nostre note musicali, raccogliendone la melodia dalla viva voce dei cantori delle Sinagoghe. Ma anche qui il lavoro è più difficile, che a prima vista non parrebbe, imperocchè gli Ebrei stessi non sono uniformi in queste loro melodie. Non solo nei tre suaccennati riti si trovano fra loro notevolissime differenze, ma alcune comunità religiose, sebbene appartenenti allo stesso rito, hanno canti diversi. Quindi i *Taàmim* che si trovano trascritti in note musicali dal Kircher, dal Bartolocci, dal Naumbourg, dal Deutsch, dal Baer, dal Fétis e da altri presentano alcune differenze.

Il maestro Consolo dovendo scegliere una fra le diverse modulazioni del canto espresso dai *Taàmim*, si è fermato di preferenza a quella degli Ebrei spagnuoli della Sinagoga di Livorno, perchè assai più ricca di varietà che non le cantilene del rito italiano; e in quanto al rito tedesco già da altri era stato fatto qualche lavoro consimile. Imperocchè anche i Tedeschi hanno in alcuni passi della Bibbia vere composizioni musicali di suprema bellezza; come a cagione di esempio nel passo del Genesi (XXI, 15-18) dove narrasi d' Ismaele sfinito dalla sete nel deserto, della disperazione di sua madre Agar, e dell' inaspettato miracoloso soccorso di un angelo.

Il maestro Consolo però non solo ha tradotto in note musicali i *Taàmim*, cosa che già da altri era stata fatta; ma in altro lavoro, che sarà come il compimento di questo sui canti d'Israel, gli ha combinati a vera composizione musicale con accompagnamento di armonie, e altrettanto ha fatto per alcuni passi del Vecchio Testamento; cosa che prima di lui non era stata tentata: e qui sta l' importanza grandissima di tale vera novità musicale.

Il merito di questo lavoro sarà giudicato da quelli che sono competenti nell' arte e nella scienza, i quali potranno dire se sia raggiunto il doppio scopo propostosi dal maestro Consolo di trovare la relazione fra i *Taàmim* dei libri del Vecchio Testamento e i canti tradizionali del rituale ebraico, e di vedere se i *Taàmim* siano in qualche modo da potersi ricongiungere con l' arte musicale moderna. È certo però ad ogni modo che il Consolo ha tentato in questa parte un lavoro fin qui inesplorato, che può condurre a grandi e forse inattesi resultati, e ha salvato dal pericolo di andare perduto un genere di musica degno certo non solo di essere rammentato, ma di trovare chi gl' infondesse nuova vita e artistica genialità.

David Castelli

Professore d' Ebraico nel Regio Istituto Superiore di Firenze

LE GRAND RABBIN
DU
CONSISTOIRE CENTRAL DES ISRAÉLITES
DE
FRANCE

Paris, le 18 xbre 1891
17, Rue S.t Georges.

Monsieur et honoré Coreligionnaire

J'apprends avec grand plaisir que votre ouvrage "Sefer Scirè Israel„ qui forme la partie religieuse de la Liturgie hébraique espagnole est sur le point de paraître.

De l'avis d'autorités Musicales plus compétentes que je ne le suis, votre ouvrage a un grand interêt artistique.

Je suis sûr qu'il n'offrira pas un moindre interêt du point de vue de notre culte.

Aussi vous suis-je reconnaissant, pour ma part, d'avoir donné vos soins à ce travail de reconstitution, et je souhaite qu'il obtienne auprés de nos Communautés un accueil empressé.

Agréez, Monsieur, l'assurance de ma haute consideration.

ZADOC KAHN

Caro ed Illustre Maestro,

Con vero compiacimento saluto la lieta notizia che Ella mi reca, della imminente pubblicazione dei suoi "Canti d'Israele" opera di cui, mercè la di Lei gentilezza, ebbi già il pregio di sentire qualche saggio e di ammirare la singolare bellezza, e la finita maestria con cui Ella ha saputo ridonare vita e freschezza a questi antichi e sacri canti del nostro popolo, rivestendoli così di nuove e pellegrine attrattive. La musica popolare, non altrimenti che la popolare poesia, nasce non si sa donde, quasi un torrente che sgorga da fonti arcane ed ignote. Sono suoni che sorgono dai più intimi penetrali di un popolo, e appena nati si diffondono quasi da sè, vengono da tutti intesi, da tutti accettati come l'espressione di sentimenti a tutti comuni. La musica sacra ebraica è di questo genere. Essa può dirsi la vibrazione dell'anima d'Israele che canta e esalta il suo Dio e le miracolose vicende della propria storia. A ciò si vengono ad unire nel corso dei secoli i tristi accordi d'un immenso dolore che opprime il cuore dell'esule perseguitato alternando con le liete note della speranza e della ferma fiducia nel proprio avvenire.

Ella, caro ed Egregio Signore, col genio di artista e col cuore di credente Israelita, ha saputo raccogliere queste varie note ripristinandone la genuina purezza e formandone tanti quadri musicali che troveranno certo un'eco fedele e riconoscente ovunque palpitano cuori Israeliti capaci di alzarsi a Dio sulle ali della preghiera.

Aggradisca, caro ed Egregio Signore, i sensi della mia più alta stima, con cui mi è grato raffermarmi.

Suo dev.mo ed aff.mo
D.r S. H. MARGULIES
RABBINO MAGGIORE

Firenze, 28 Gennaio 1892.

Amico dilettissimo,

Sta dunque per vedere la luce, la tua « Raccolta dei canti ebraici di rito spagnuolo? » Ben vengano.

Da quanto tempo quest' opera del tuo fermo volere, della tua coscienza e dei tuoi studi profondi non ci ha intrattenuti; ti ricordi? Ammesso nella retrobottega dell' animo tuo, per servirmi di una espressione di Montaigne che torna a cappello, io vidi sorgervi il primo germe del disegno che è ora realizzato. Quante volte uscendo insieme dal Tempio, non deplorammo il malo gusto con che i nostri correligionarii, per semplice vaghezza di novità, tendono a porre in dimenticanza ognora più la nostra musica tradizionale!

E con quale affetto non carezzavamo noi qualche brano di essa ancora rimasto nella officiatura, come solco lasciato dal passaggio di un carro, o quasi rotti avanzi che si dibattono, *rari nantes in gurgite vasto?*

Tu avevi lena da tentare il salvataggio e l' hai compito; per poco che l' opra tua tardasse, nulla avrebbe sopravvissuto: già gli echi fievoli, articolati dalle labbra dei nostri vecchi, somigliavano agli ultimi sprazzi d' un Sole volgente all' occaso. Ancora qualche ministro livornese trovasti in grado di riprodurre fedelmente quell' eco; fra pochi lustri l' oblio avrebbe sepolto le belle cantilene appartenenti all' arte per vincolo di una storia che sarà più tardi meglio apprezzata, ma a noi tanto cara, perchè scritta col sangue e colle lagrime dei nostri maggiori, fra le ruine dell' odio, illuminate dalla fiaccola della fede!

Oh Livorno! tra le colonne della tua Sinagoga, con quanto amore furono tramandati nelle generazioni quei canti! Oh Livorno, dove io apersi gli occhi alla vita! Quanti ricordi mi ridesti della prima fanciullezza! Il mio tenero padre allora, come sino a poco fa, solea ripetermi le storie degli ebrei di Spagna che la madre gli avea raccontato; e mi ricantava nella lingua di quegli infelici, la quale a Livorno fino alla passata generazione da essi si parlava, testimonianza della rimproverata indifferenza degli ebrei pel suolo natio, mi ricantava, dico, le canzoni che il popolo componeva nelle domestiche radunate. Ed una è di queste, o amico, quella intitolata *Mearbagn Canfot Aarez* che per pietosa memoria del padre mio appunto, hai annotato richiamando un aneddoto.

Ora tutta la liturgia e le arie religiose degli ebrei di Spagna, sono racchiuse in un bel volume per tuo tenace studio. Siatene lode e riconoscenza da tutti che non sono insensibili al bello e al buono!

Vorrei poter bene rispondere all' invito che mi fai, e che m' onora, di mandarti qualche parola intorno all' opera preziosissima; ma sento le forze impari al desiderio.

Per provare nullameno in quale concetto io la tenga, eccoti trascritto ciò che ne manifestai per rapporto alla musica, in una lettera da me diretta a un membro della Università israelitica di Livorno:

« In quelle arie, scriveva io allora, è notevole l'aspetto originalissimo che disposandosi vagamente al carattere della musica orientale, attesta della purezza della sua origine. Non potevano sfuggire al Consolo israelita e profondo musicista, queste particolarità; l'utile che ne verrebbe all' arte e il lustro che guadagnerebbe il culto, ponendo in luce tante peculiari bellezze di ritmo, tanta curiosità di tuoni, tanta libertà di forme; sì quella, insofferente di freno, libertà che scalpita pel campo interminato della fantasia, che fa nova sempre l' arte nell' invecchiare dei secoli. »
e poi:

« Il paziente lavoro è oggi al suo termine; l' opera che consacra ai venturi i canti dei gloriosi ebrei di Spagna, di coloro che per mezzo alle angoscie della persecuzione, trovarono accenti festosi per commemorare gli antichi fasti d' Israele, e di pianto per lamentare le sventure dei padri, quest' opera è terminata. »

Ed ora, a quando i tuoi saggi sopra i *Taamim?* « Qui si parrà la tua nobilitate. »

In questi segni stanno racchiuse le pure sorgenti dell' arte musicale giudaica. Nè paia questa affermazione troppo ardita, imperocchè un' arte musicale giudaica esista e ne sian viva testimonianza questi *Taamim*.

Gli eruditi ci hanno veramente appreso che tali segni, i quali non sono semplici note, ma gruppi di due o più note stanno a significare, furono *fissati* circa il VI° o il VII° secolo dell' èra volgare. Fu questa l' opera dei dottori nostri, i quali, sentendosi affievolire la speranza di veder presto ricomporsi il popolo d' Israele, vollero con savia previdenza impedire, scrivendole, la dispersione delle cantilene con cui si usava da *epoca immemorabile* accompagnare la lettura della Sacra Scrittura. Così noi vediamo sottosegnati i sacri testi di *Taamim* i quali tu, o Consolo, stai oggi traducendo in note musicali, per divulgare anche tra i profani le arcane bellezze d' un' arte seppellita, non distrutta.

Non intendo sostenere, per forza d' induzioni, essere la musica dei *Taamim* poco o molto gli avanzi di quella degli antichi Templi. So che si nega fede anche alla esistenza delle pompe descritte nel libro dei Re; vorrei però affermare la questione di un' arte musicale giudaica desunta dalla traduzione di questi segni, per vedere a quali conclusioni giungerebbero i sapienti.

Sta di fatto che all' epoca indubitabile in cui furono fissati i *Taamim*, del sistema musicale odierno non esisteva neanche lontana approssimazione. Anzi, vediamo in quel torno proprio, l' alba della civiltà novella dibattersi ancora fra le pastoie dei tôni greci. Di melodia quale oggi l' intendiamo, neppur l' ombra. Ora si ascolti, di grazia, il canto che sgorga da questi *Taamim* e chi non sarà colpito dalla sua forma melodica per eccellenza?

E di più; chi non sarà colpito della affinità della scala che essi presentano, con quella che è base della tonalità moderna, scevra finalmente dalla enarmonia dei Greci (quarti di tôno) come ne è scevra l' ebraica?

Ed or passo; poichè tutto questo non ha che fare, o Consolo, col tuo assunto. Il tuo lavoro sui *Taamim* non tende a sollevare gravi problemi storici o scientifici; ma soltanto a scopi pratici è rivolto ed in relazione alla raccolta liturgica che oggi mandi per le stampe. Io credo, del resto, che migliore opera di musicista e d'israelita non potevi fare, fuorchè rivelando l'*aria di famiglia* esistente fra i *Taamim* e la maggior parte della musica proveniente dagli ebrei di Spagna; sicchè appaia che se le arie tradizionali delle Sinagoghe non furon tutta musica degli antichi Templi, un'arte di carattere specialissimo, cui non influiva il contatto dei Mori, nè l'alito della civiltà cristiana, un'arte musicale giudaica sprigionata dai *Taamim* ne costituisce, dico, la paternità.

Chiudo finalmente con un voto: ed è che i nostri correligionari di rito spagnuolo, vogliano rimettere in onore la musica tradizionale da te riunita. Ad essi dedico questo giudizio del tuo grande maestro, il Fétis: (1)

« Nelle tradizioni dei canti che risuonano ancora da tempo quasi immemorabile nel seno delle sinanoghe, vive il genio semitico dell'Oriente. È lecito considerarli, senza troppo esagerare, come i preziosi avanzi di un'arte che *precedette* la dispersione degli ebrei e l'annientamento della loro esistenza politica. »

A te poi, o amico, ricordo che molto ti resta a percorrere nella strada cui sei entrato. Molti vogliono fra i dotti che gli accenti della musica ebraica sieno alterati nelle sinanoghe europee, e che sieno a ricercarsi i più puri in Oriente. Un paragone fra le diverse interpretazioni di quegli accenti, porterebbe nella storia dell'arte giudaica, una luce non mai ottenuta fin qui. Tali ricerche potrebbero quindi condurre alla costruzione di un sistema di tonalità, cui non bastano gli elementi oggi posseduti. Ecco, o Consolo, la tua missione.

Dio ti conservi sano come ti augura il tuo

T. Montefiore.

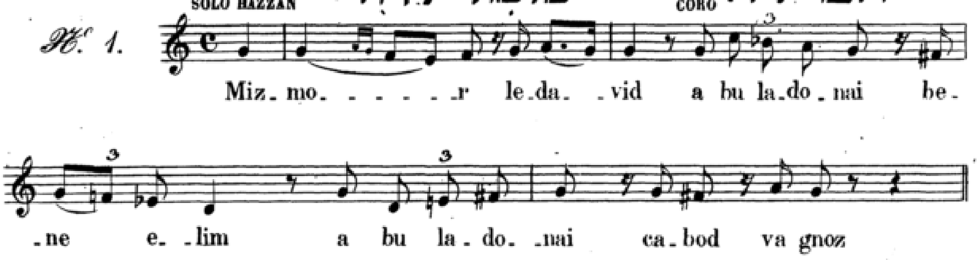
Firenze, 25 del 1892.

(1) Fétis, *Histoire générale de la Musique*, tomo I, pag. 474.

MIZMOR LEDAVID ערבית של שבת

SOLO HAZZAN מזמור לדוד CORO הבו לה׳

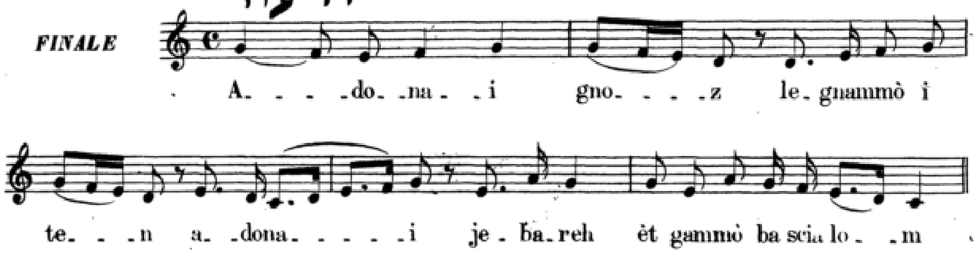
№ 1.



Il Coro seguita con altre parole l'istessa Musica, il Hazzan poi riprende il finale.

ה׳ עוז

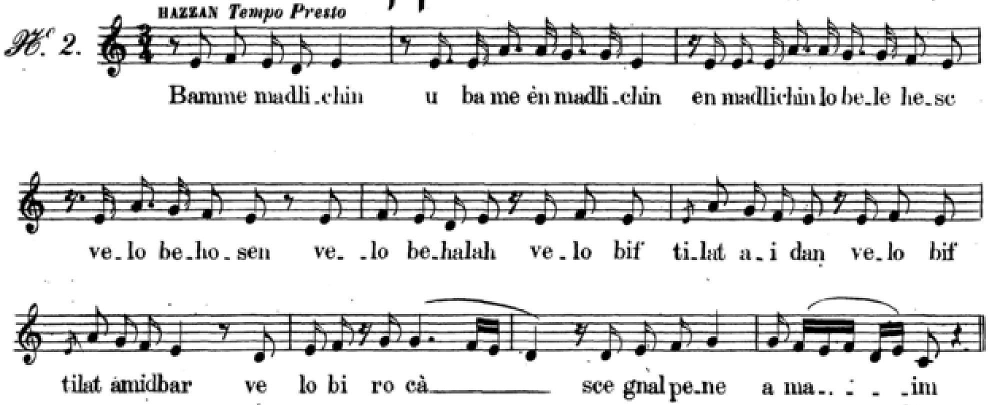
FINALE



BAMME MADLICHIN במה מדליקין

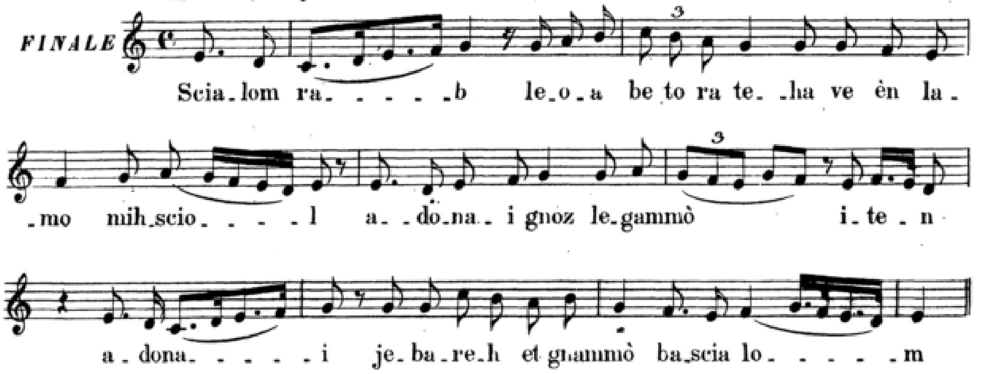
HAZZAN *Tempo Presto*

№ 2.

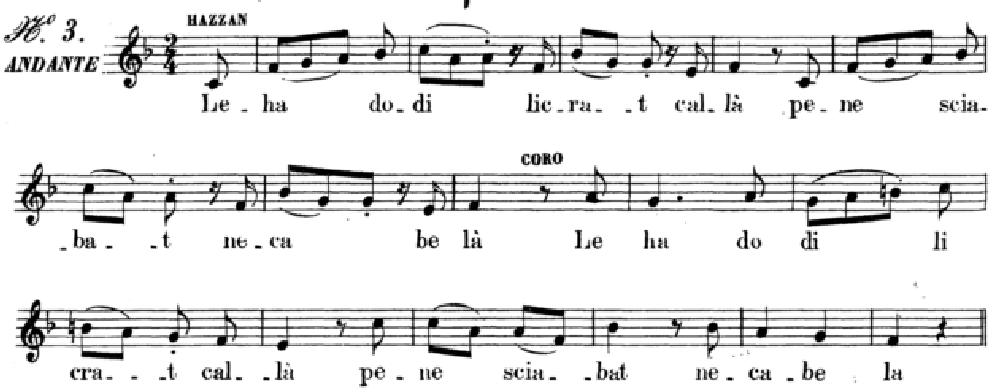


Si seguita

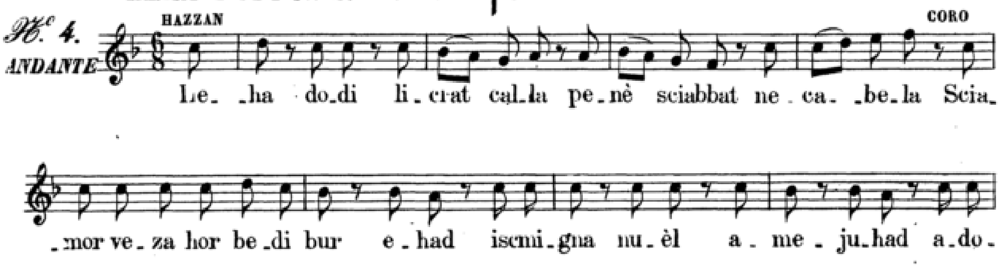
שלום רב

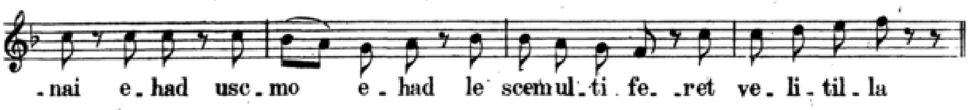


LEHA DODI Nº 1. לך דודי



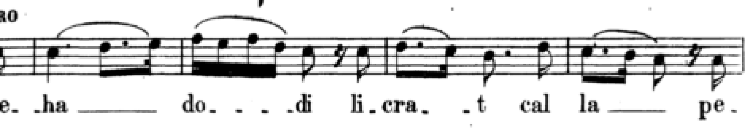
LEHA DODI Nº 2. לך דודי

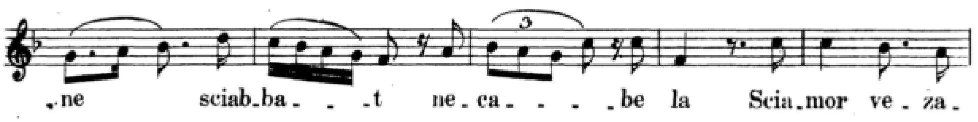


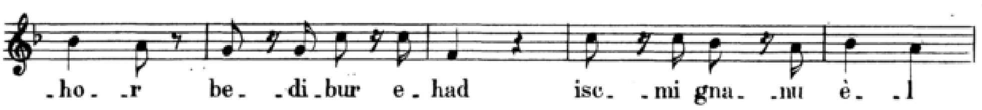


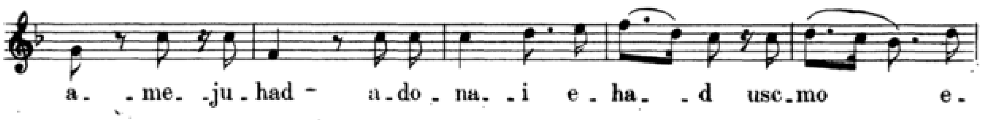
LEHA DODI Nº 3. לך דודי

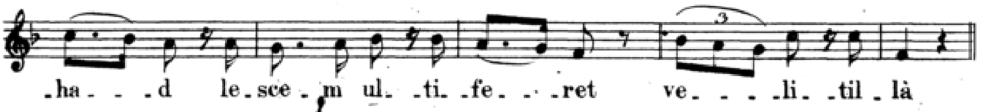
No. 5.
Andante con moto









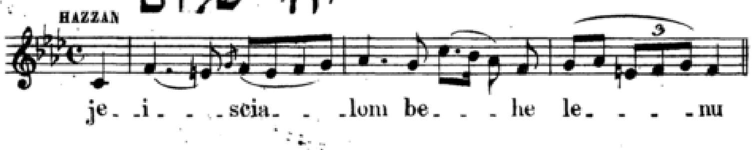


מזמור שיר ליום השבת

No. 6. MIZMOR SCIR LEIOM ASCIABBAT *Musica dei SALMI*

יהי שלום

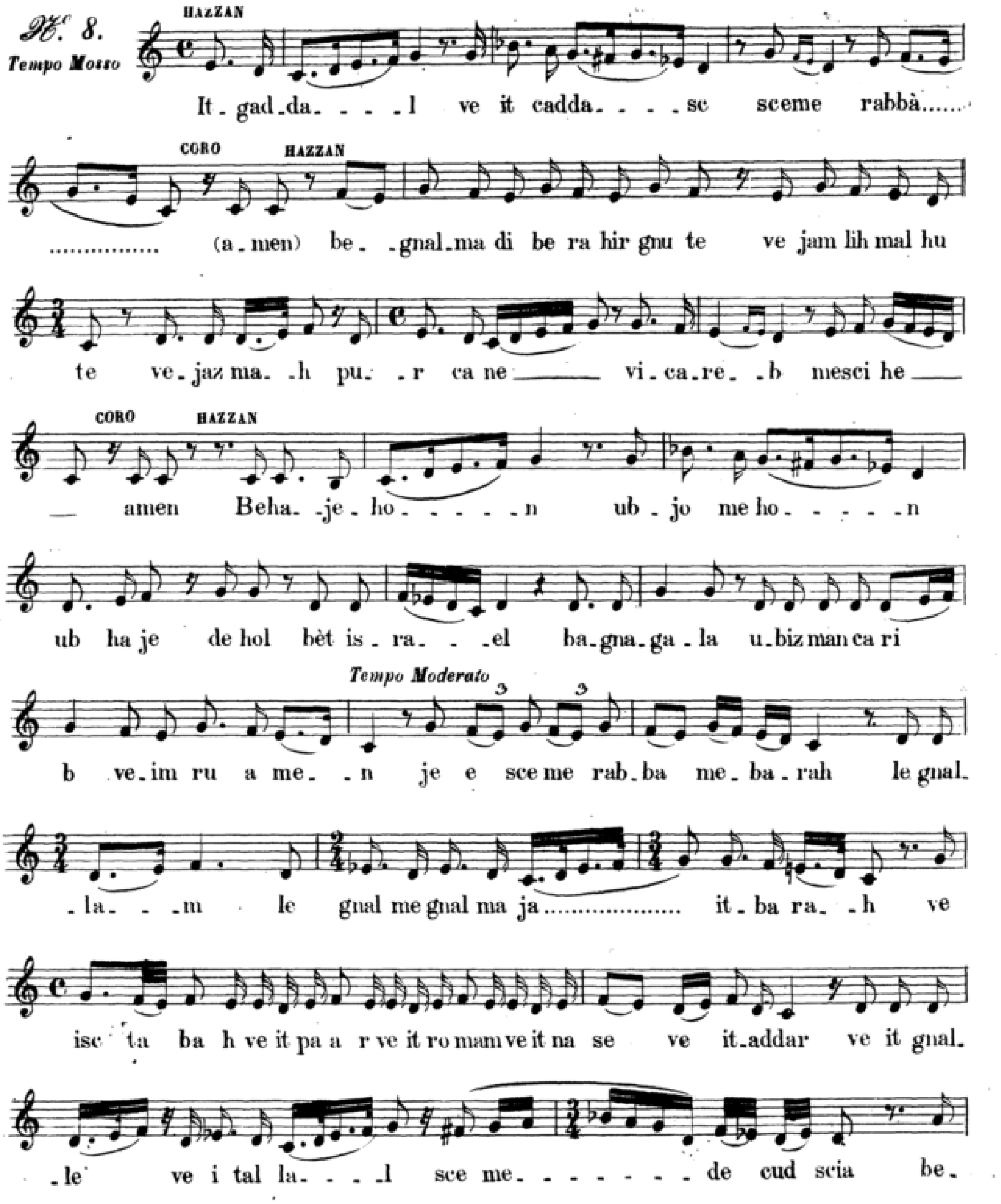
No. 7.
Tempo Lento

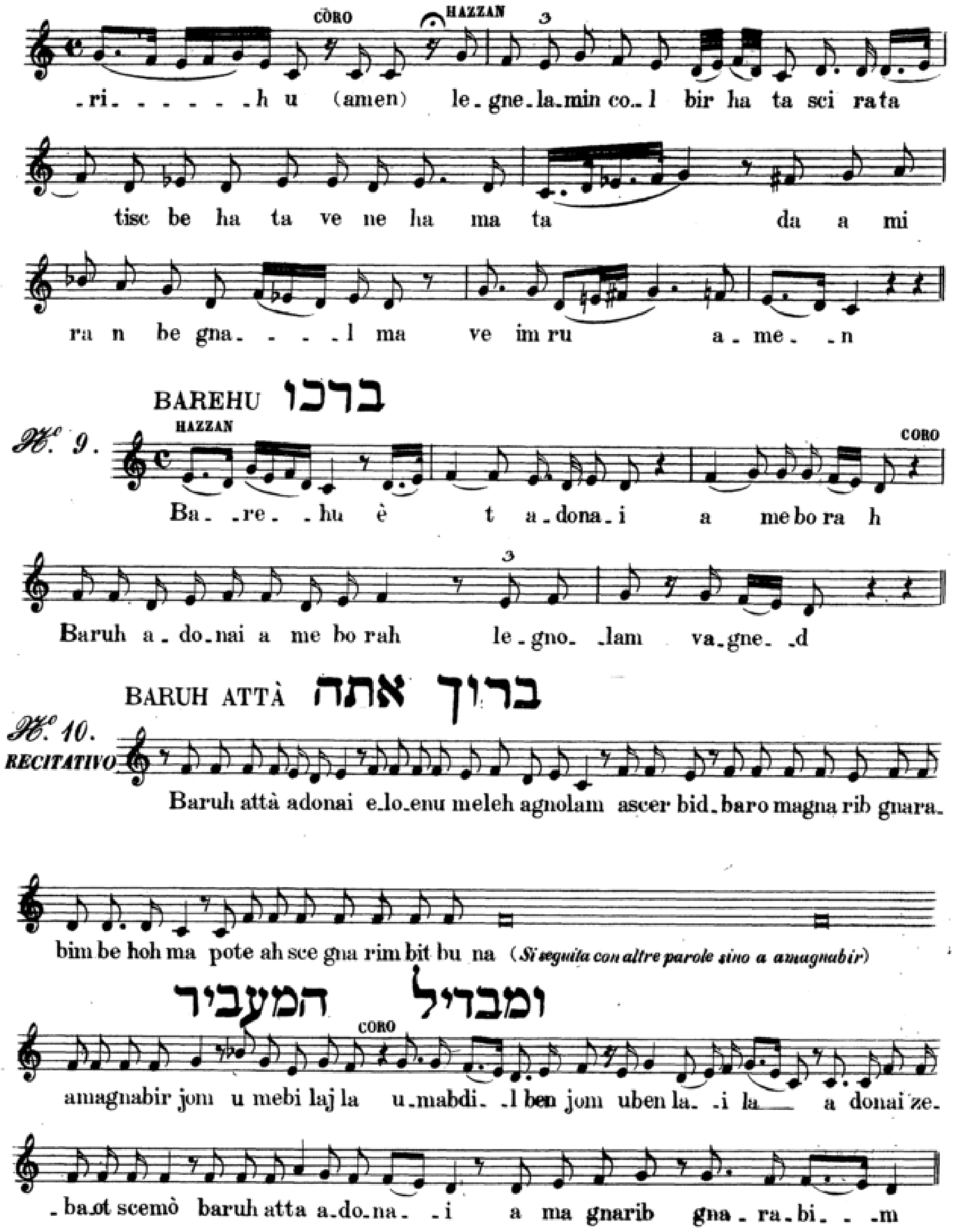


Si seguita la Musica come

„EL ZURENO" אל צורנו *SABATO DEI TERREMOTI*

CADDISC קדיש

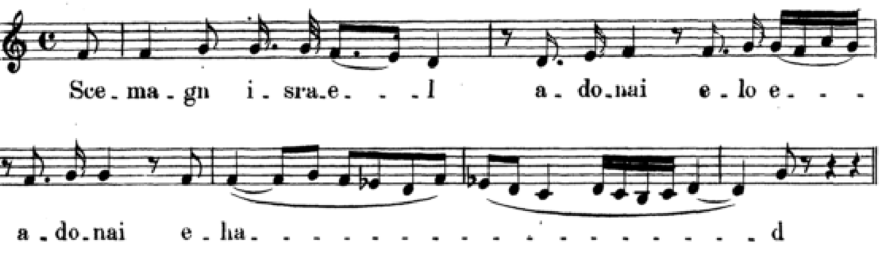



CORO
HAZZAN
.ri. . . . . . .h u (amen) le.gne.la.min co..l bir ha ta sci rata
tisc be ha ta ve ne ha ma ta da a mi
ra n be gna. . . .l ma ve im ru a.me. .n
BAREHU ברכו
No. 9.
HAZZAN
CORO
Ba. .re. .hu è t a.dona.i a me bo ra h
Baruh a.do.nai a me bo rah le.gno. .lam va.gne. .d
BARUH ATTÀ ברוך אתה
No. 10.
RECITATIVO
Baruh attà adonai e.lo.enu meleh agnolam ascer bid.baro magna rib gnara.
bim be hoh ma pote ah sce gna rim bit bu na
(Si seguita con altre parole sino a amagnabir)
ומבדיל המעביר
CORO
amagnabir jom u mebi laj la u.mabdi. .l ben jom uben la. .i la a donai ze.
.ba.ot scemò baruh atta a.do.na. .i a ma gnarib gna.ra.bi. . .m

N.° 11. AABAT GNOLAM *Recitativo come il N.° 10.* אהבת עולם

SCEMAGN ISRAEL שמע ישראל

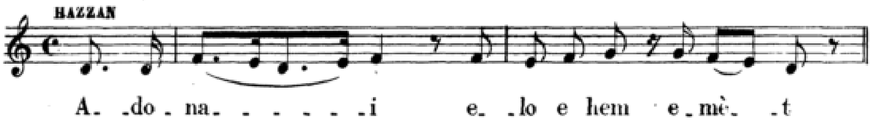
N.° 12.



N.° 13. VEAABTÀ *Musica della* PARASCIÀ ואהבת

ADONAI ELOEHEM EMÈT ה׳ אלהיכם אמת

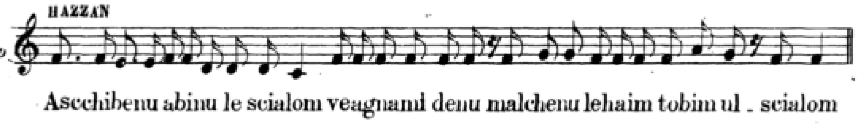
N.° 14.



N.° 15. VEEMUNA COL ZOT *Musica di* BARUH ATTÀ ואמונה כל זאת

ASCCHIBENU השכיבנו

N.° 16.
Recitativo Mosso

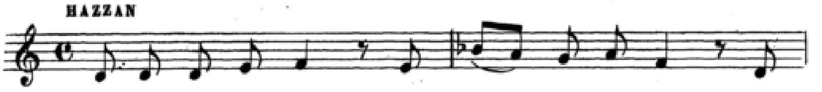


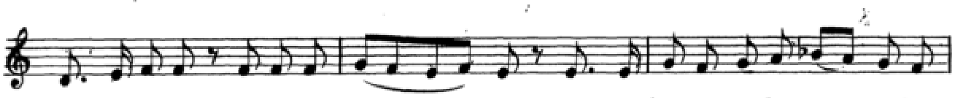
ושמרו

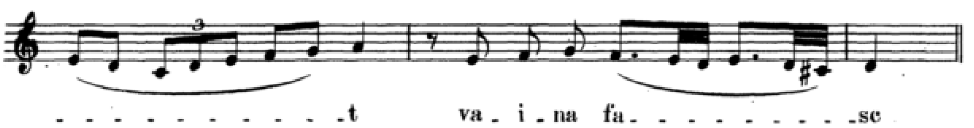
N.° 17. VESCIAMERU *Recitativo come il N.° 16. fino* LEGNOLAM לעולם

כי ששת ימים

HAZZAN







N.° 18. **CADDISC** *Semplice come* **ROSC ASCIANNÀ** *prima di* **MUSAF** קדיש

N.° 19. GNAMIDÀ Sottovoce עמידה בלחש

N.° 20. VAJHULLU *e seguito medesima Musica* ויכלו

N.° 21. JGDAL יגדל

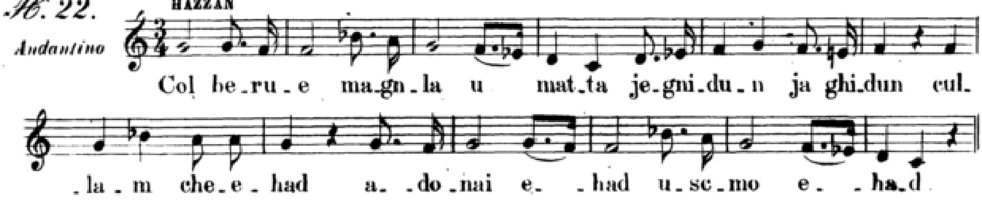
HAZZAN

שחרית של שבת

SABATO MATTINA

COL BERUE כל ברואי

№ 22. *Andantino* HAZZAN



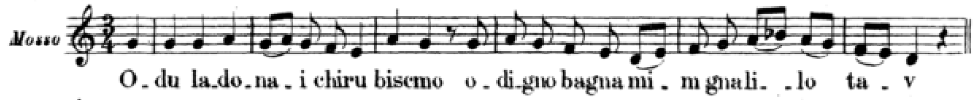
№ 23. UBTORATEHA ובתורתך *Recitativo*

№ 24. VATITPALLÈL ותפלל *Recitativo e così tutte le*

CORBANOT קרבנות *fino ODU*

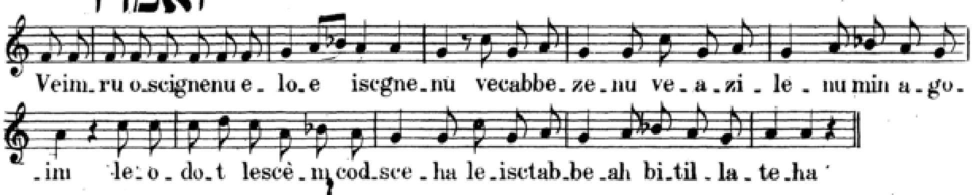
ODU הודו לה׳

№ 25. *Mosso*

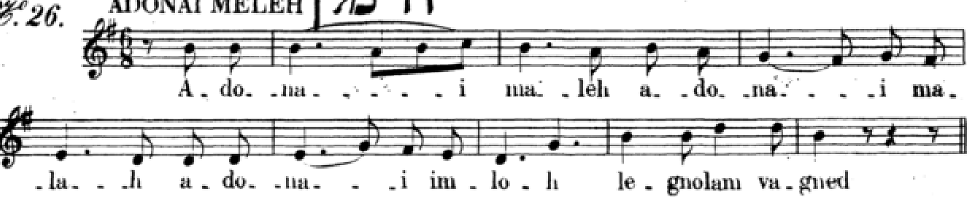


Si ripete l'istessa Musica fino HASDO חסדו

ואמרו



№ 26. ADONAI MELEH ה׳ מלך

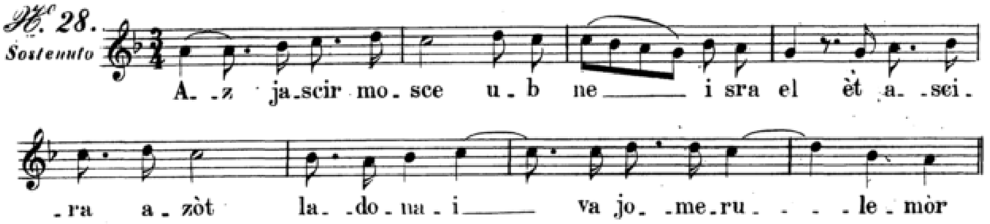


והיה ה׳

№ 27. VEAJÀ ADONAI *Musica come VEIMRU* ואמרו

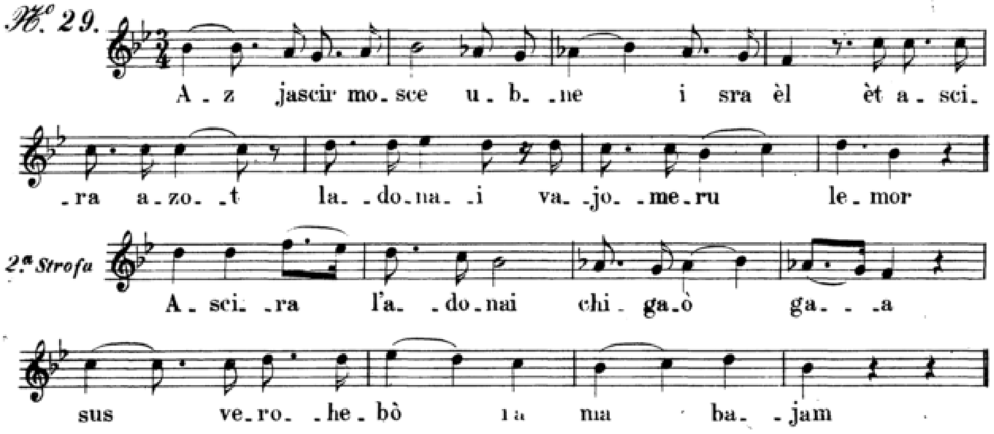
SCIRÀ שירה

№ 28.
Sostenuto



SCIRÀ DI SETTIMANA שירה לחול

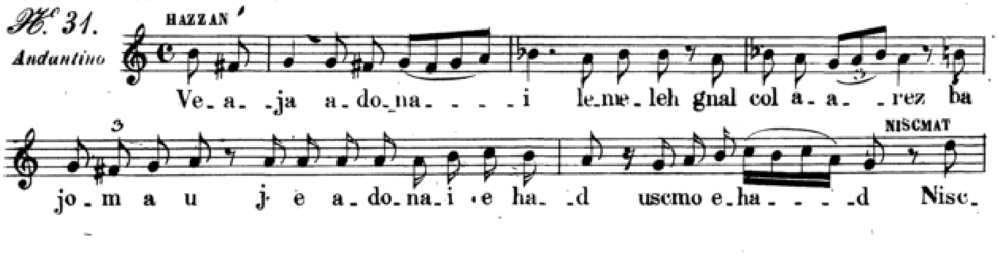
№ 29.

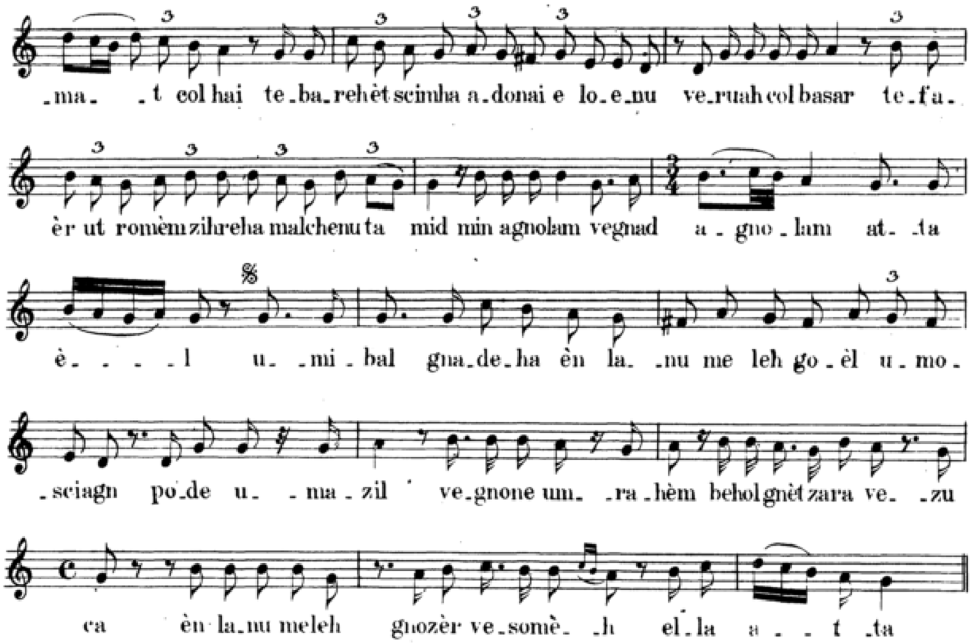


№ 30. ADONAI IMLOH *fino* AMMELUHÀ ה׳ ימלוך *Sottovoce Recitativo*

VEAJÀ והיה ה׳

№ 31.
Andantino





ואלו פינו

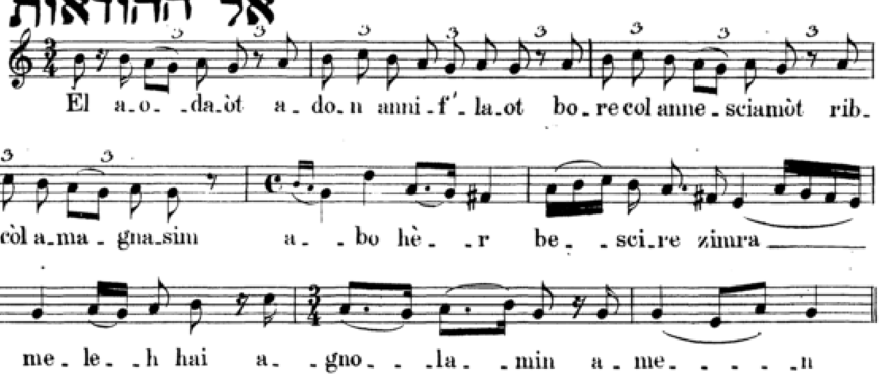
№ 32. VEILLU FINU *l'istessa Musica dal segno* 𝄋

ישתבח

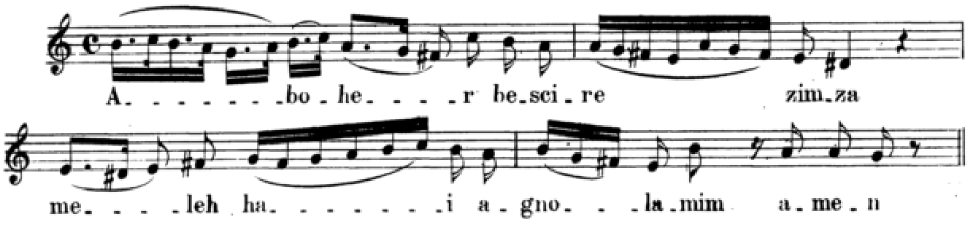
ISTABBAH *l'istessa Musica fino BATTISCBAHÒT* בתשבחות

אל ההודאות

№ 33.



IL HAZZAN riprende da ABOHER הבוחר



קדיש

№ 34. CADDISC fino JEÈ SCEME RABBÀ l'istessa Musica

יהא שמיה רבא

№ 35. JEÈ SCEME RABBÀ come la mattina di ROSC ASCIANNÀ

№ 36. BAREHÙ Musica di ABOHÈR ברכו

ואלו פינו שמע אל אדון ברוך אתה

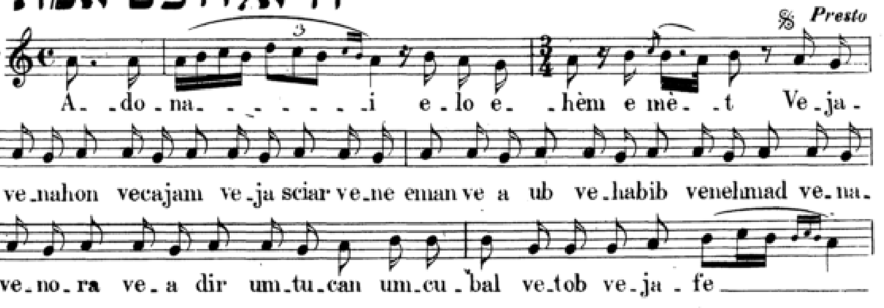
№ 37. BARÙH ATTÀ, e EL ADON fino il SCEMAGN Musica come VEILLU FINU

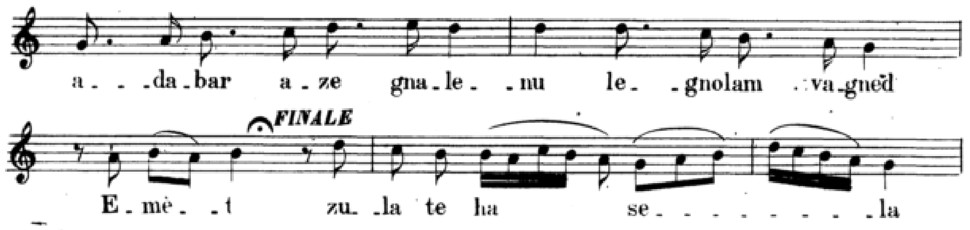
שמע ערבית ה׳ אלהיכם אמת

№ 38. SCEMAGN Musica come GNARBIT sino ADONAI ELOCHÈM EMÈT

ה׳ אלהיכם אמת

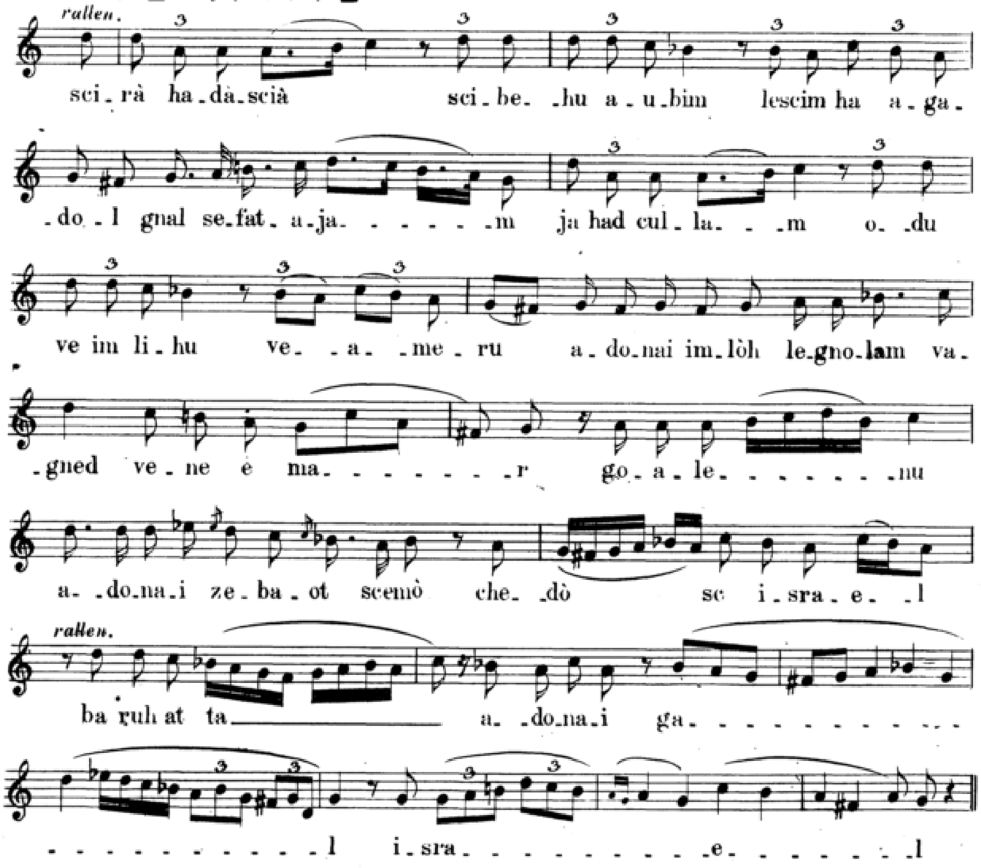
№ 39.





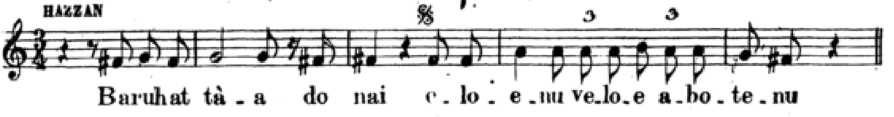
Si ripete l'istessa Musica dal segno 𝄋 *fino* **GNOSE FÈLE** עושה פלא

שירה חדשה

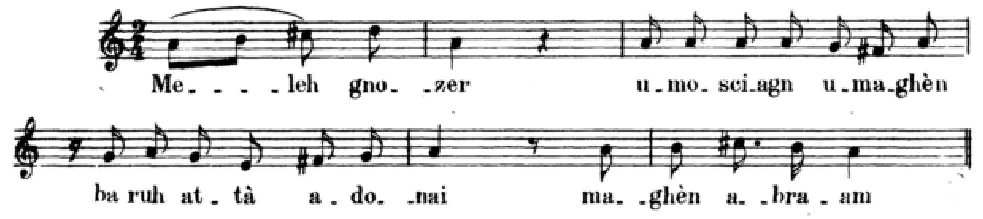


עמידה · GNAMIDÀ BARUH ATTÀ ברוך אתה

No. 40. HAZZAN

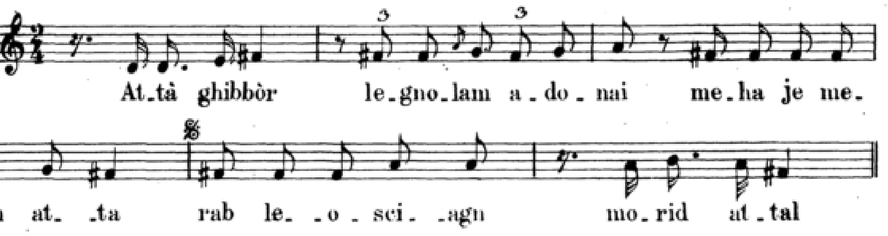


Continua dal segno 𝄋 *sino a* ***BEAABÀ*** באהבה



ATTA GHIBBOR אתה גבור

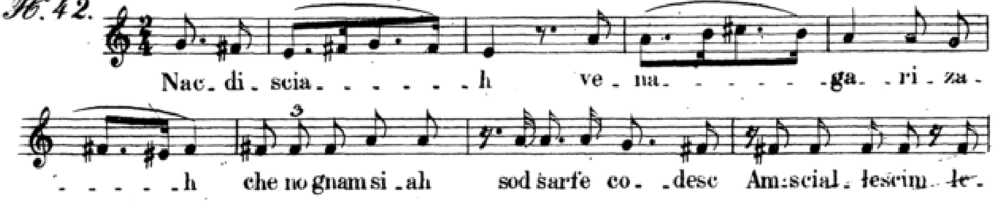
No. 41.

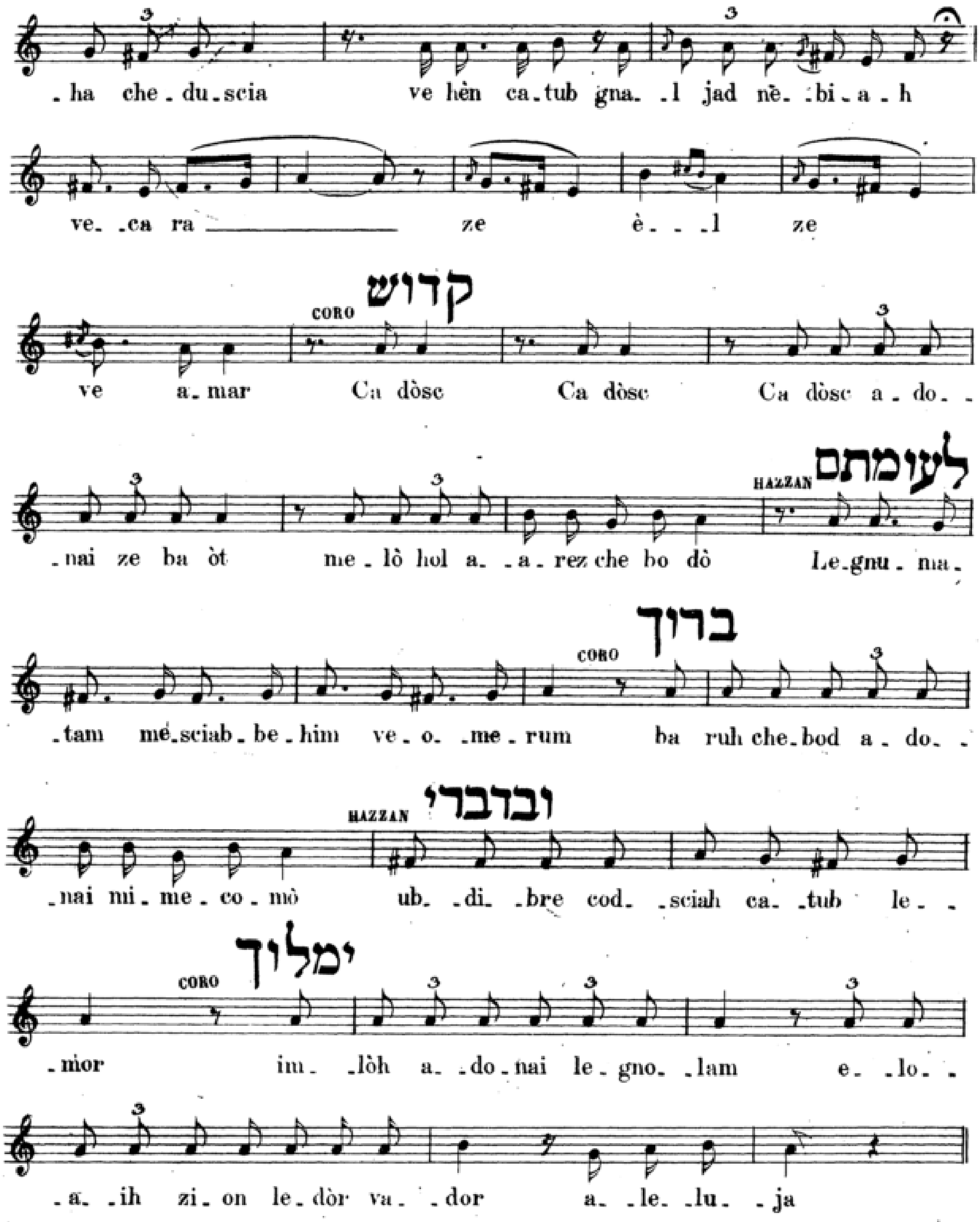


Si ripete dal segno 𝄋 *fino* ***JESCIUGNA*** ישועה *e Finale come* ***MELEH GNOZÈR*** מלך עוזר

NACDISCIAH נקדישך

No. 42.

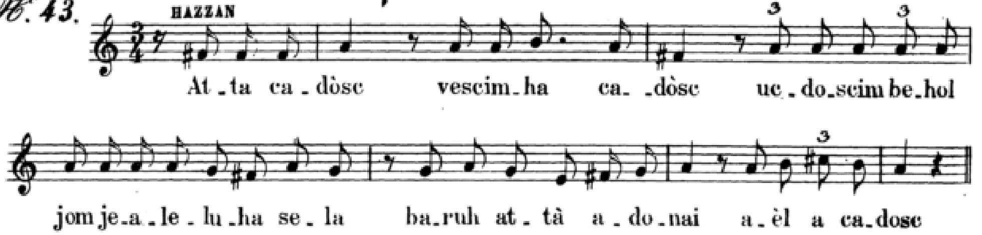




-ha che-du-scia ve hèn ca-tub gna- -l jad nè- -bi-a-h
ve- -ca ra ze è- - -l ze
קדוש
CORO
ve a-mar Ca dòsc Ca dòsc Ca dòsc a-do- -
לעומתם
HAZZAN
-nai ze ba òt me-lò hol a- -a-rez che bo dò Le-gnu-ma-
ברוך
CORO
-tam me-sciab-be-him ve-o- -me-rum ba ruh che-bod a-do- -
ובדברי
HAZZAN
-nai mi-me-co-mò ub- -di- -bre cod- -sciah ca- -tub le- -
ימלוך
CORO
-mor im- -lòh a- -do-nai le-gno- -lam e- -lo- -
-a- -ih zi-on le-dòr va- -dor a- -le- -lu- -ja

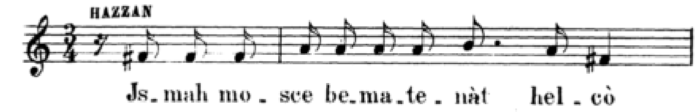
ATTÀ CADÒSC אתה קדוש

Nº 43.



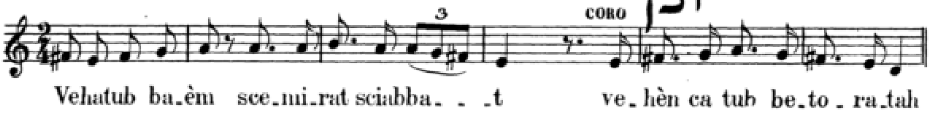
JSMAH MOSCÈ ישמח משה

Nº 44.



Si ripete l'istessa Musica fino ***BEJADÒ*** בידו

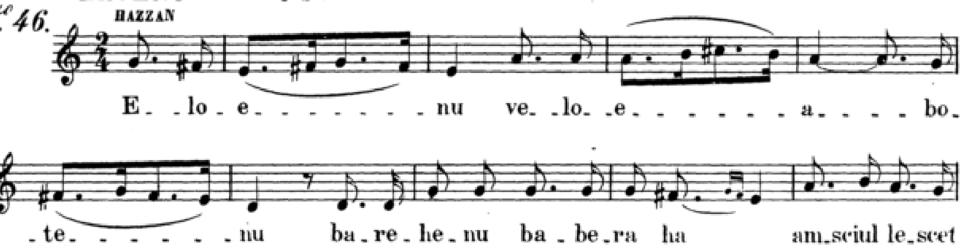
FINALE VEHATUB וכתוב

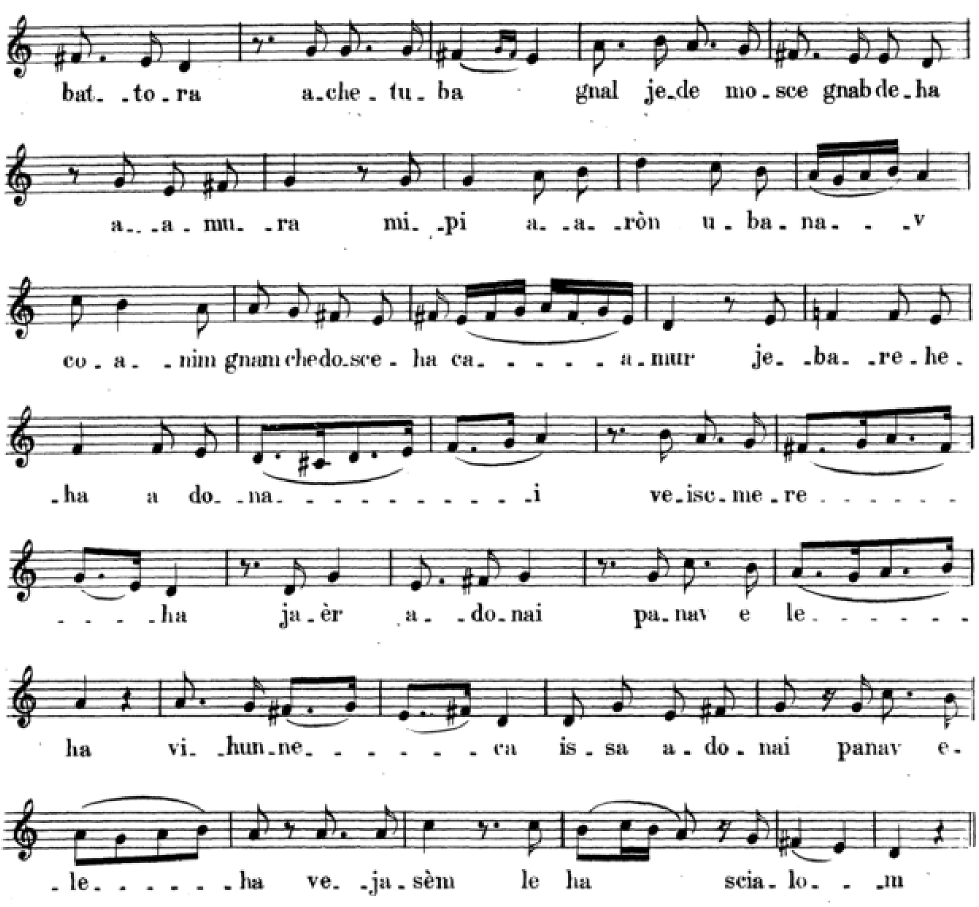


Nº 45. VESCIAMERÙ ושמרו *e seguito sino* ***LEODÒT*** להודות *l'istessa Musica*

ELOENU אלהינו

Nº 46.





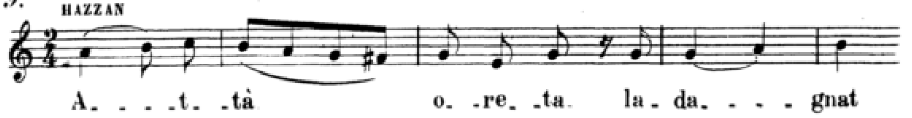
שים שלום

№ 47. SIM SCIALOM *Simile Musica di ATTÀ GHIBBOR* אתה גבור

קדיש תתקבל

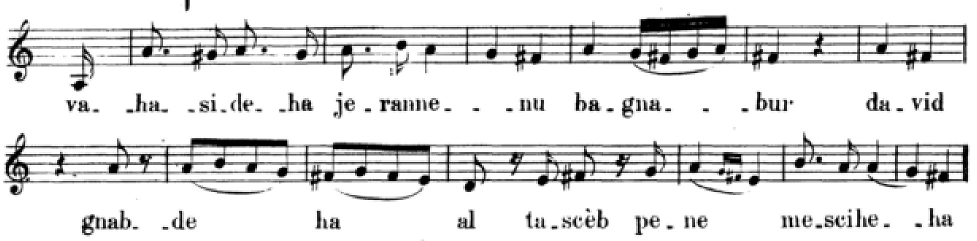
№ 48. CADDISC TITCÀBBAL, *semplice come il* קדיש *CADDISC prima della sera di ROSC-ASCIANÀ*

№. 49. ATTÀ ORETA אתה הראת

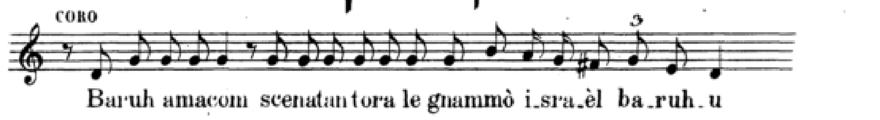


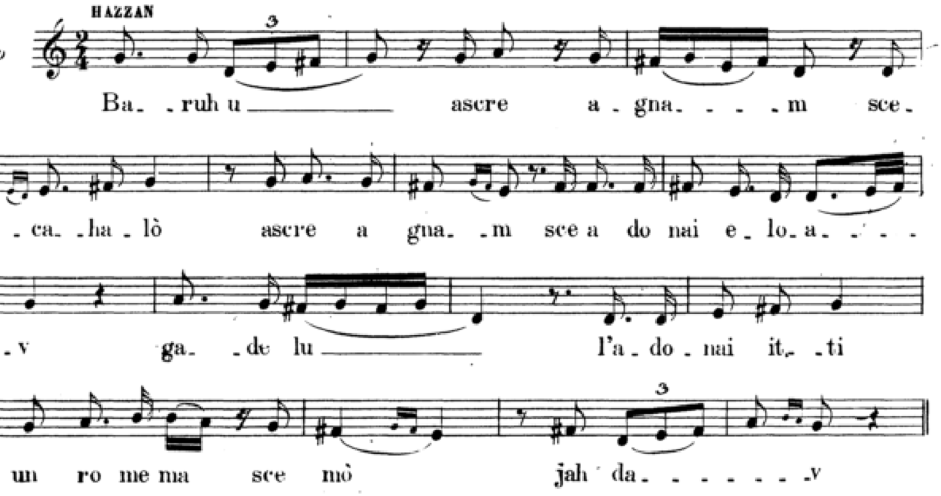
Si ripete con altre parole l'istessa Musica fino ZEDECH צדק

וחסידיך ירננו



№. 50. BARUH AMACOM ברוך המקום

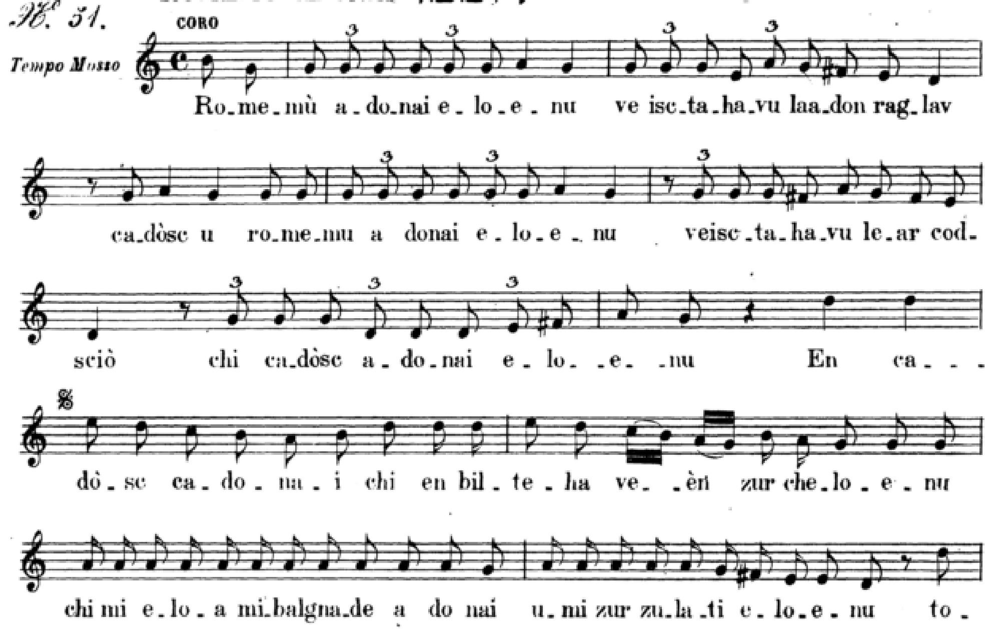




ROMEMÙ ADONAI רוממו

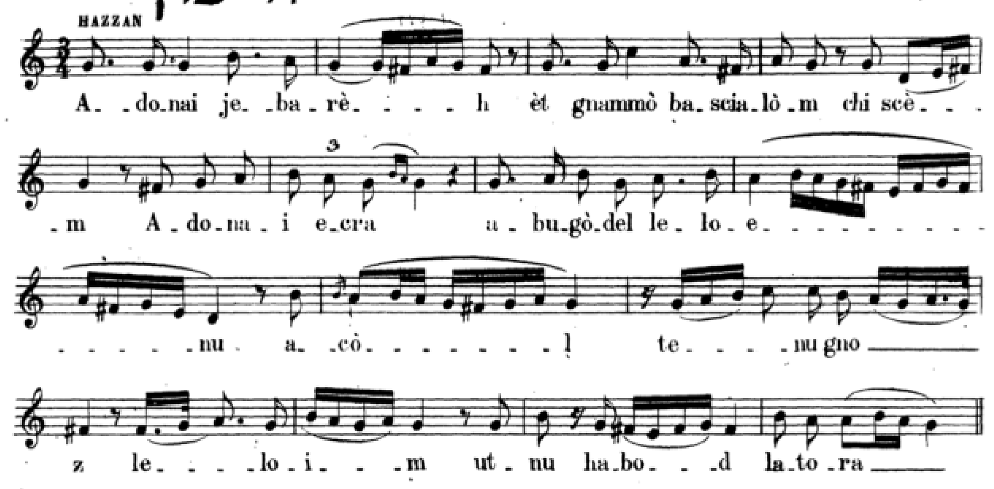
№ 51.

Tempo Mosso



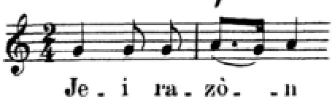
si ripète dal segno 𝄋 fino **ACÒL** הכל

ה׳ יברך



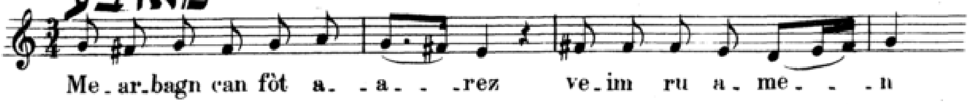
JEI RAZÒN יהי רצון

№. 52.



il restante sottovoce fino VENEHAMÒT ונהמות

מארבע

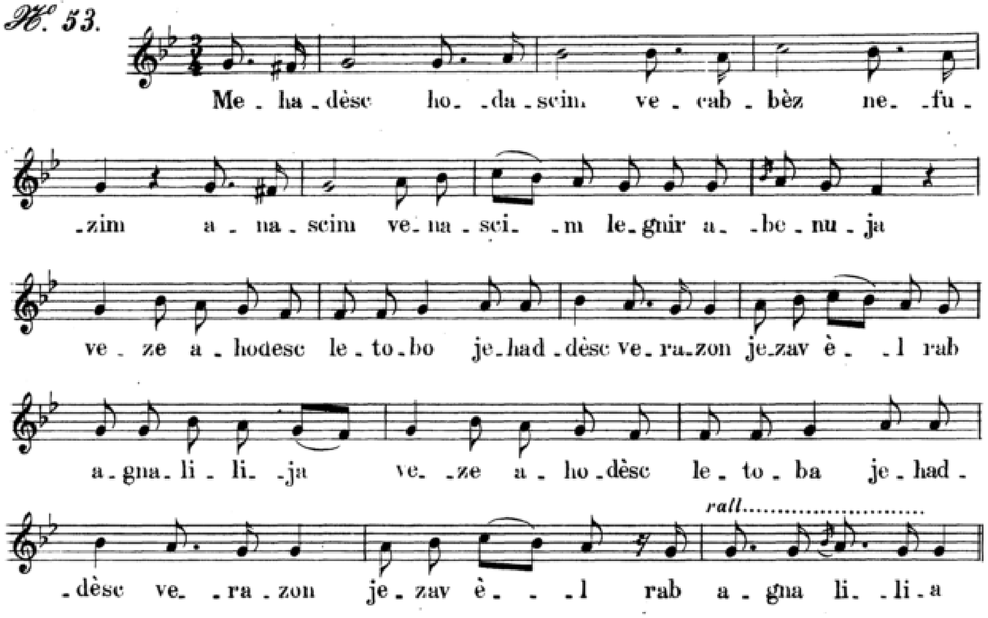


il restante continua il Recitativo ad uso Spagnuolo Livornese

MEHADDÈSC HODASCIM מחדש חדשים

(*ROSC HODESC AB*)

№. 53.



אחינו

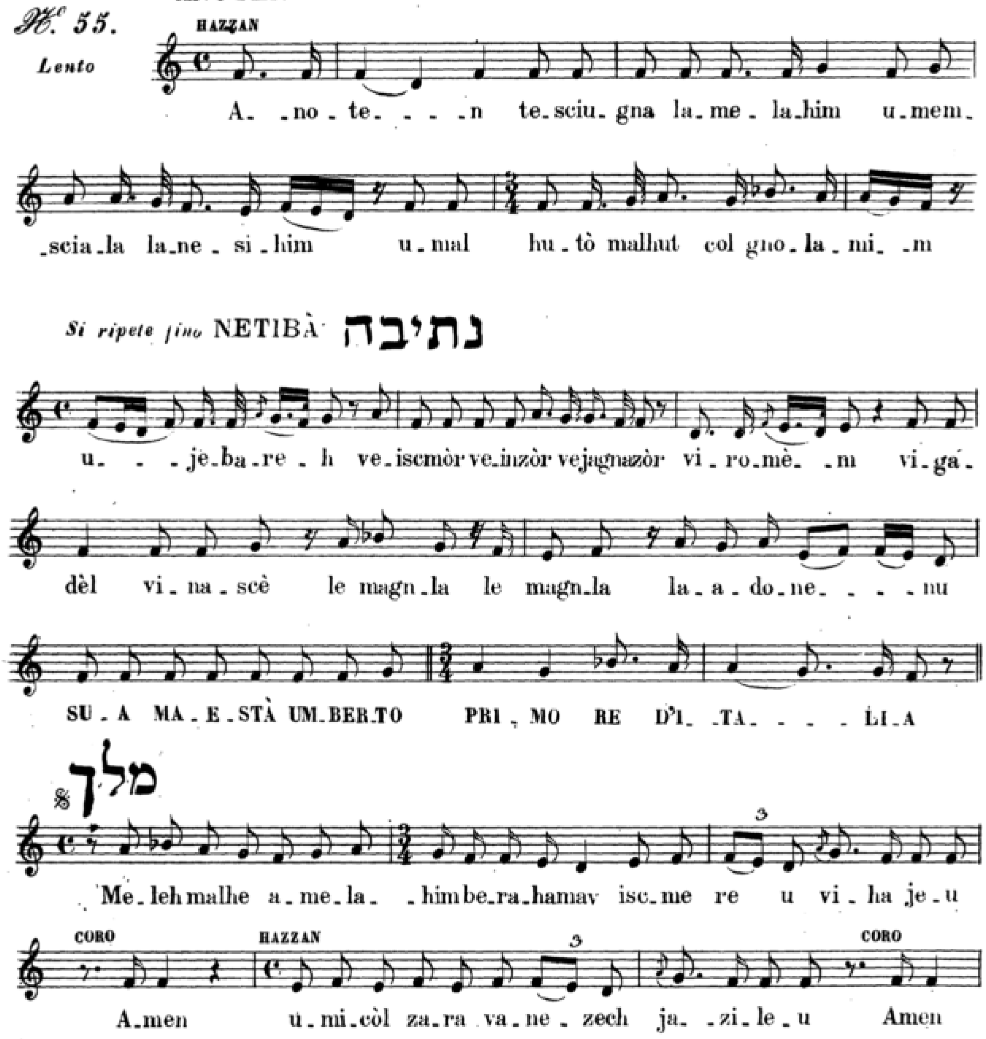
№. 54. AHENU *Recitativo secondo il Rito Spagnuolo*

BENEDIZIONE AL RE

הנותן

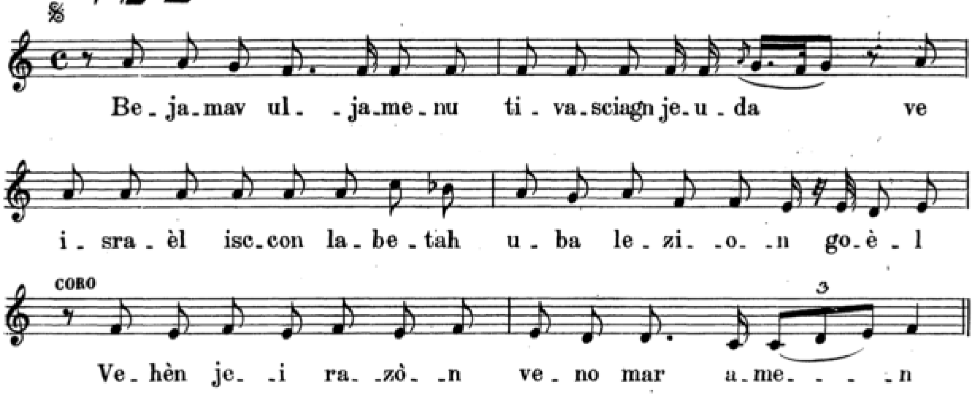
ANOTÈN

N.° 55.



Ripete il Hazzan al segno 𝄋 *fino* **AHENU** אחינו *e poi seguita Finale*

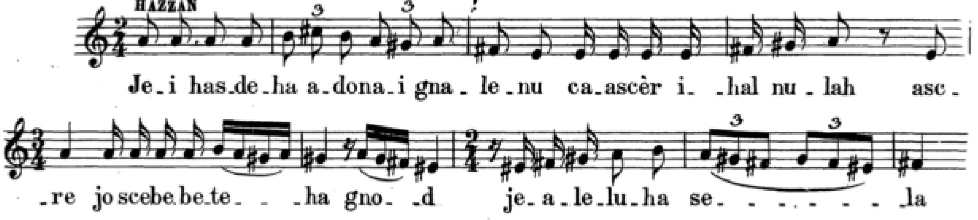
בימיו



ימי שברך

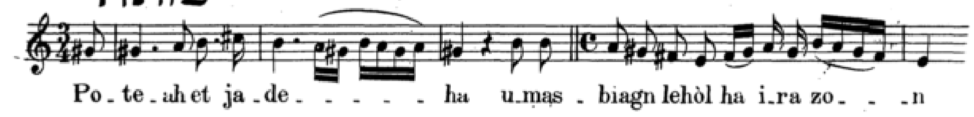
N.° 56. MISCEBERAH *l'istessa Musica come al segno* 𝄋

N.° 57. JEI HASDEHÀ E ASCRÈ היי חסדך



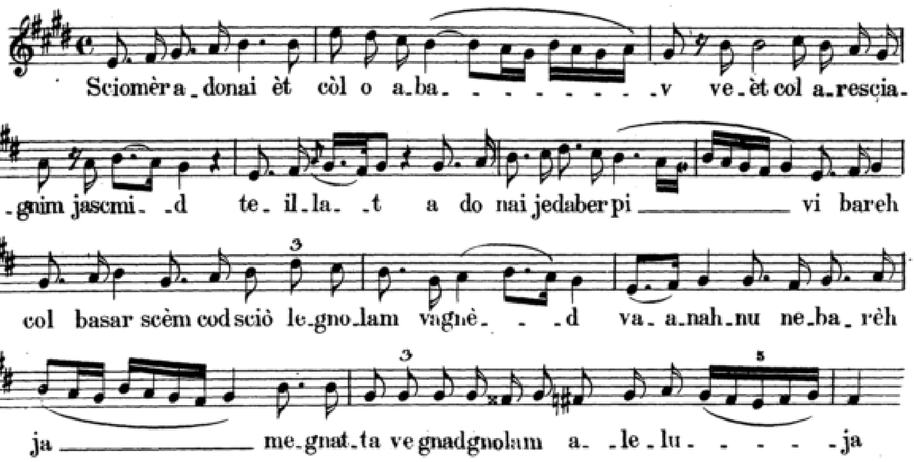
sino a ***POTEAH*** פותח *sottovoce*

פותח

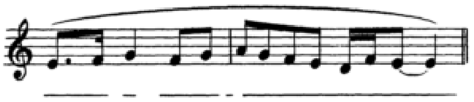


il resto sino a ***SCIOMÈR*** שומר *sottovoce*

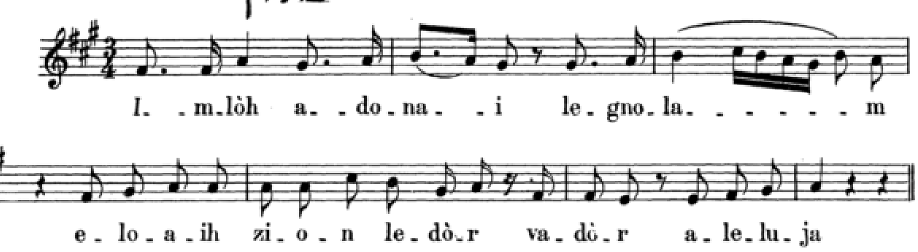
SCIOMÈR שומר



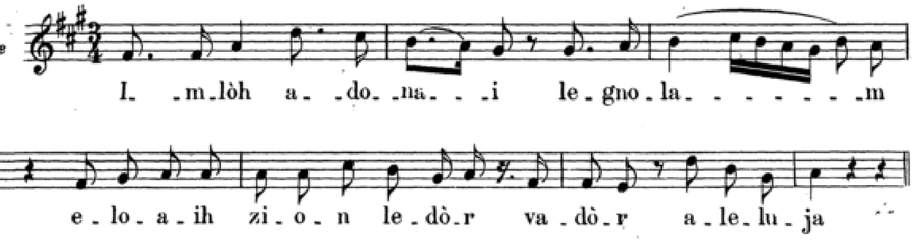
nel **MOGNÈD** מועד *si aggiunge*



N°. 58. IMLOH ימלוך



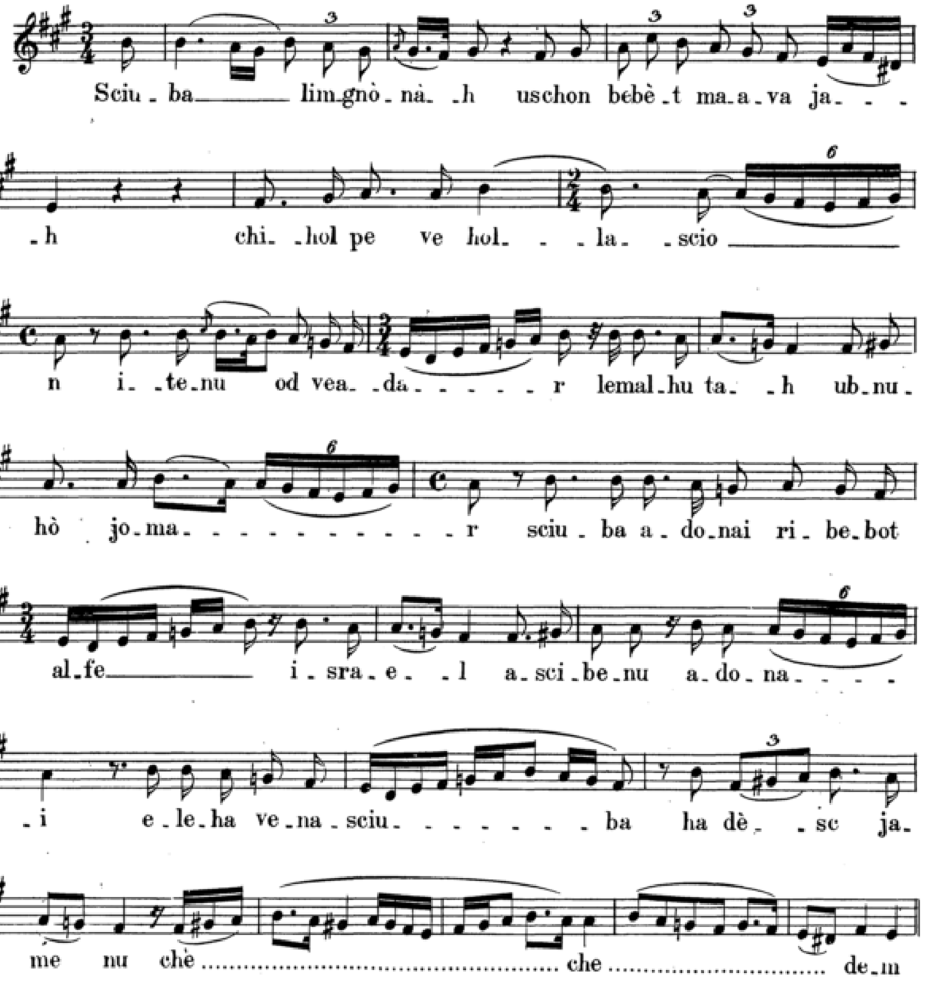
Variante



מזמור לדוד

№. 59. MIZMOR LEDAVID *come la* ***SERA GNARBIT***

№. 60. SCIUBÀ LIMGNÒNÀH שובה למעונך



מוסף של שבת

MUSAF LESCIABAT

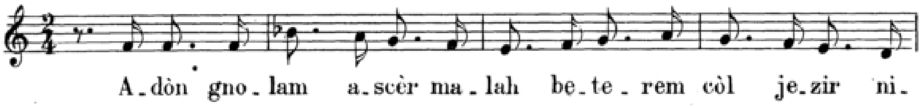
ברוך אתה   אתה גבור

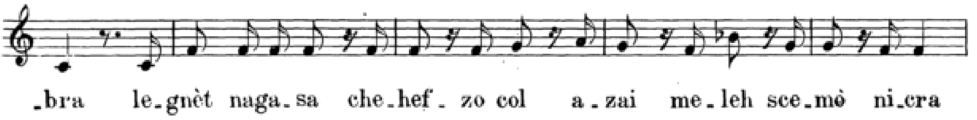
№ 61. BARÙH ATTÀ E ATTÀ GHIBBÒR *Musica come la GNAMIDÀ*

כתר

№ 62. CHETER *Recitativo come l'uso Spagnuolo*

№ 63. ADÒN GNOLÀM אדון עולם

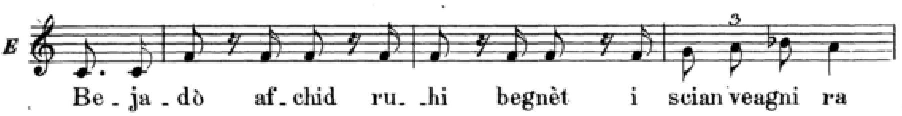


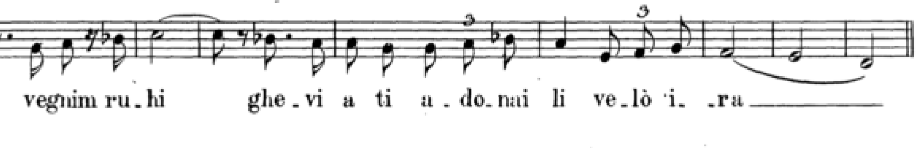


l'istessa Musica fino GNEZRÀ עזרה

בידו

FINALE



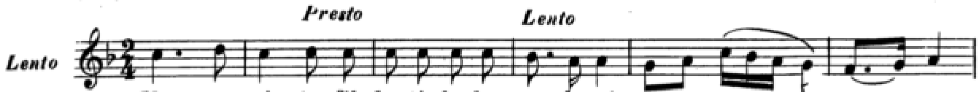


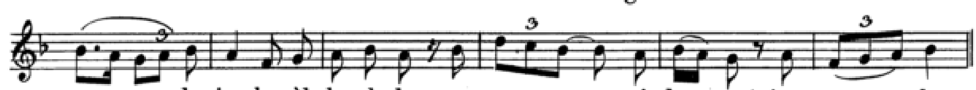
מנחה של שבת

MINHA

№ 64. LAMNAZEAH למנצח *e seguito come* ***CHIPPUR***

№ 65. VAANÌ ואני





עמידה

№ 66. GNAMIDA *come la Mattina*

צדקתך

№ 67. ZIDCADEHÀ

sino ***CAMOHA*** כמוך *sottovoce*

צדקתך

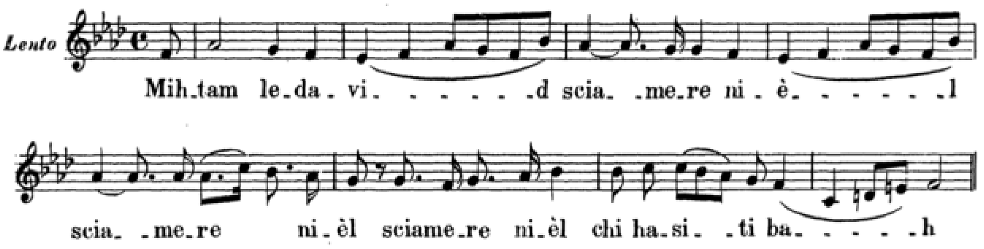
№ 68. ALLELUJA הללויה

fino ***SEHEL TÒB*** שכל טוב *sottovoce*

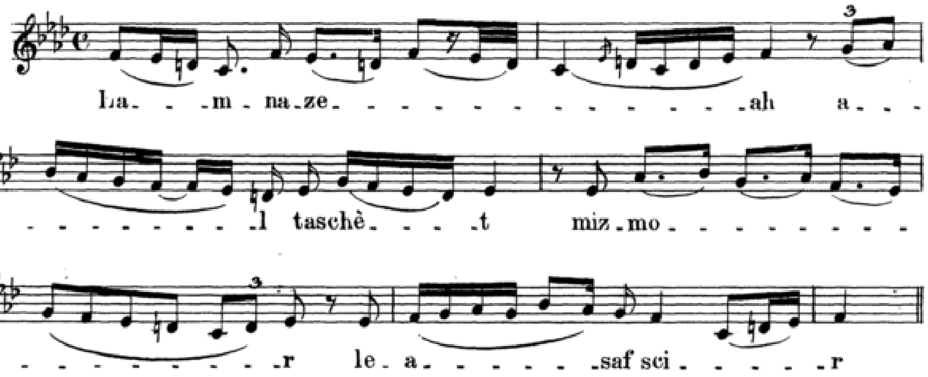
ערבית למוצאי שבת

GNARBIT SABATO SERA

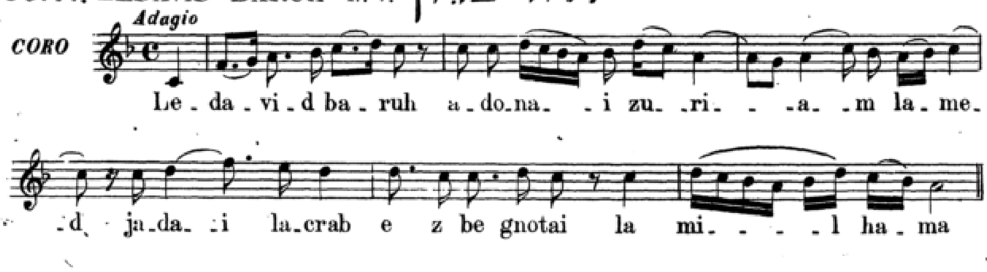
N.° 69.



N.° 70. LAMNAZEAH ÀL TASCHÈT למנצח אל תשחת

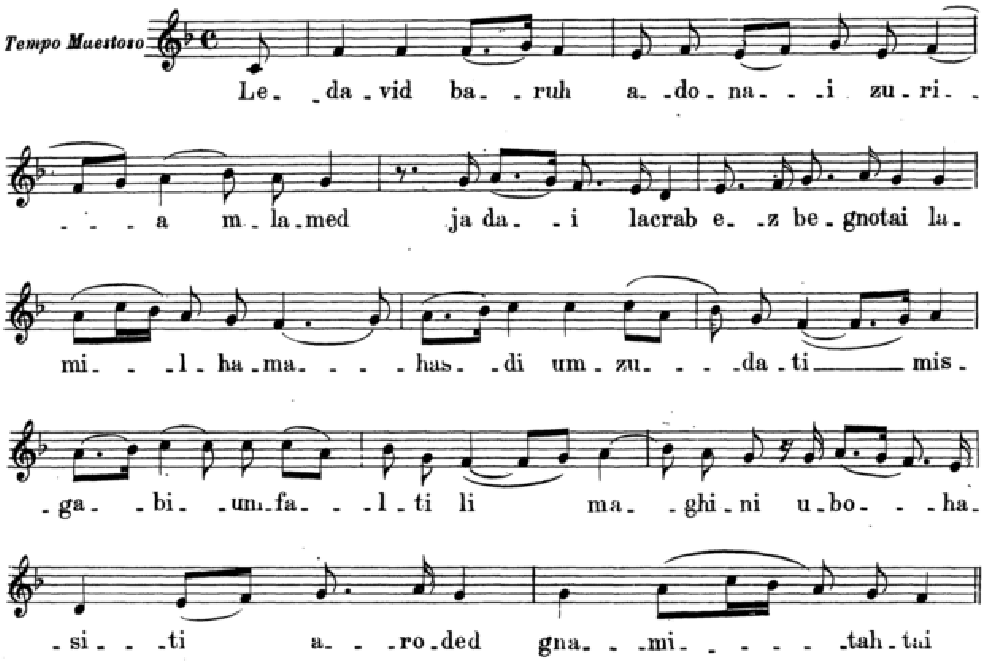


N.° 71. LEDAVID BARUH N.° 1. לדוד ברוך

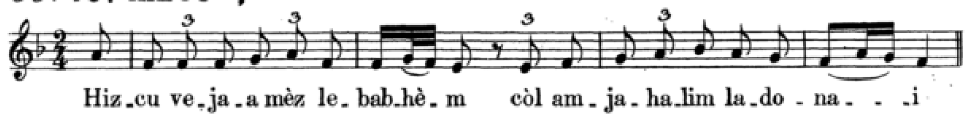


לדוד ברוך

№ 72. LEDAVID BARUH *№ 2.*



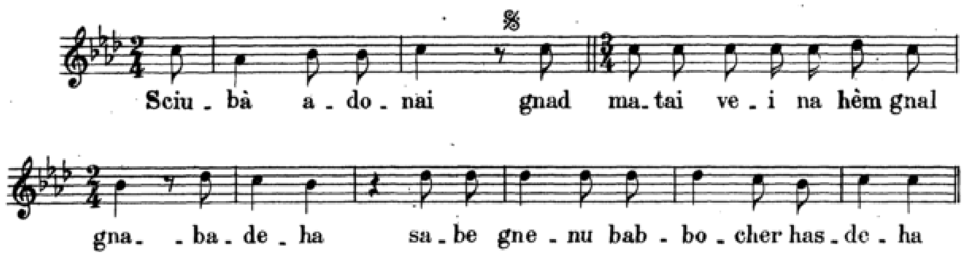
№ 73. HIZCÙ חזקו



№ 74. CADDISC *Recitativo* קדיש

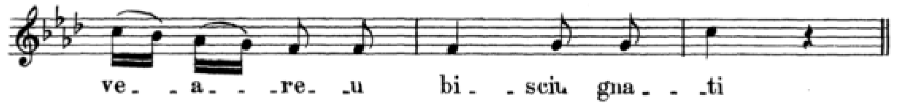
№ 75. GNAMIDÀ *Sottovoce* עמידה

N.° 76. SCIUBÀ שובה



Seguita dal segno 𝄋 *fino* ***ASBIGNEU*** אשביעהו

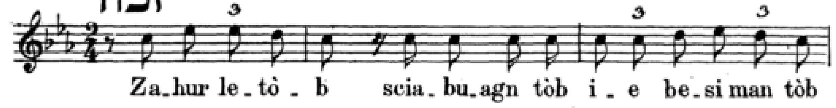
ואראהו



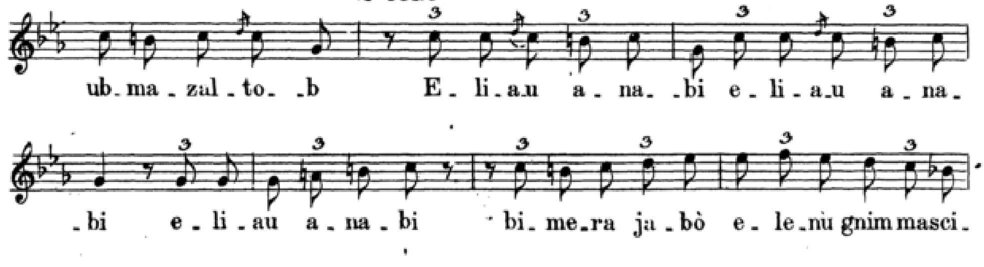
הבדלה
N.° 77. ABDALÀ

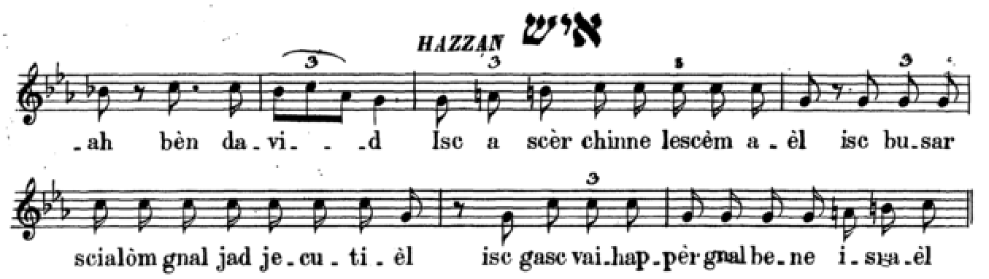
זכור

Mosso



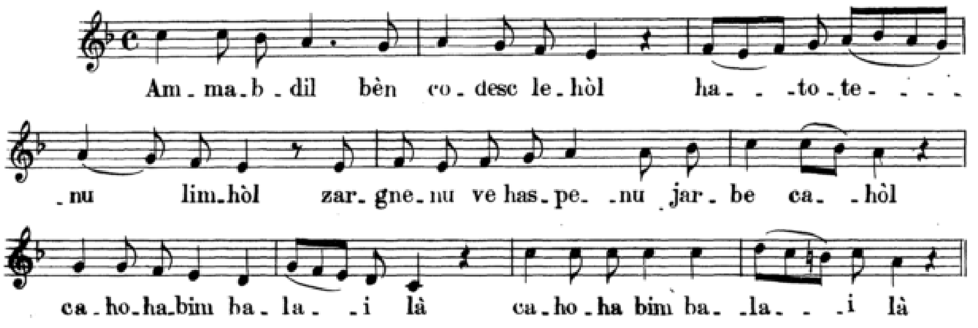
𝄋 CORO אליהו



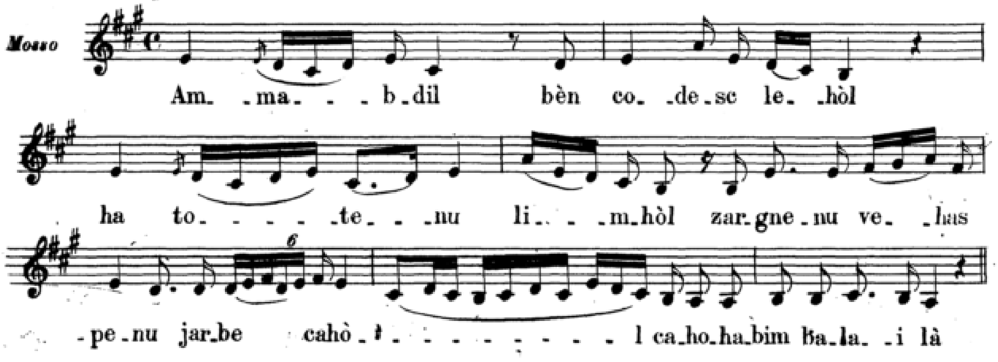


riprende il Coro 𝄋 come sopra e si termina con l'istessa Musica

№. 78. AMMABDIL № 1. המבדיל



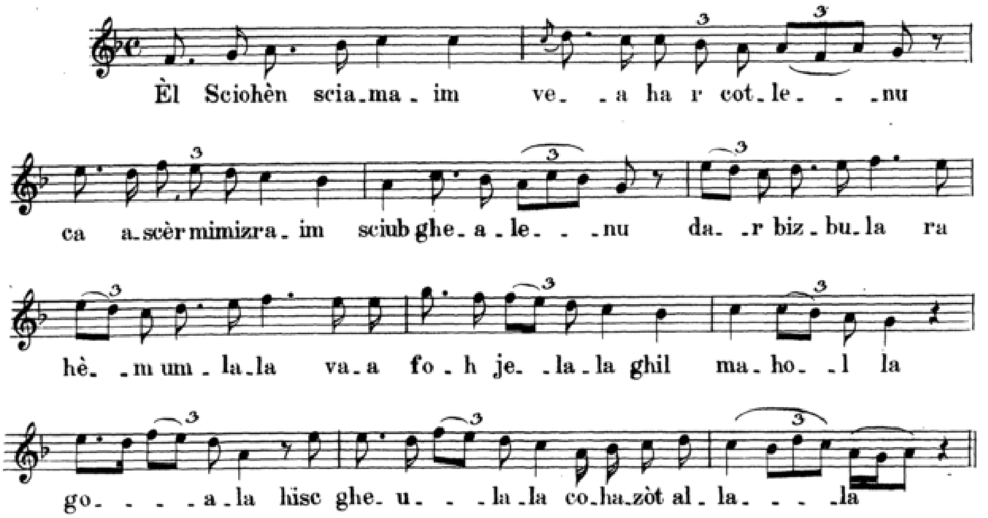
№. 79. AMMABDIL № 2. המבדיל



פזמונים

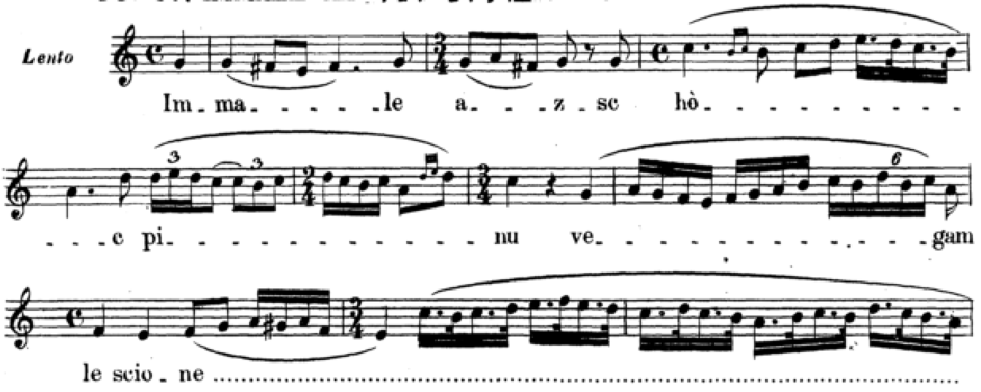
PIZMONIM

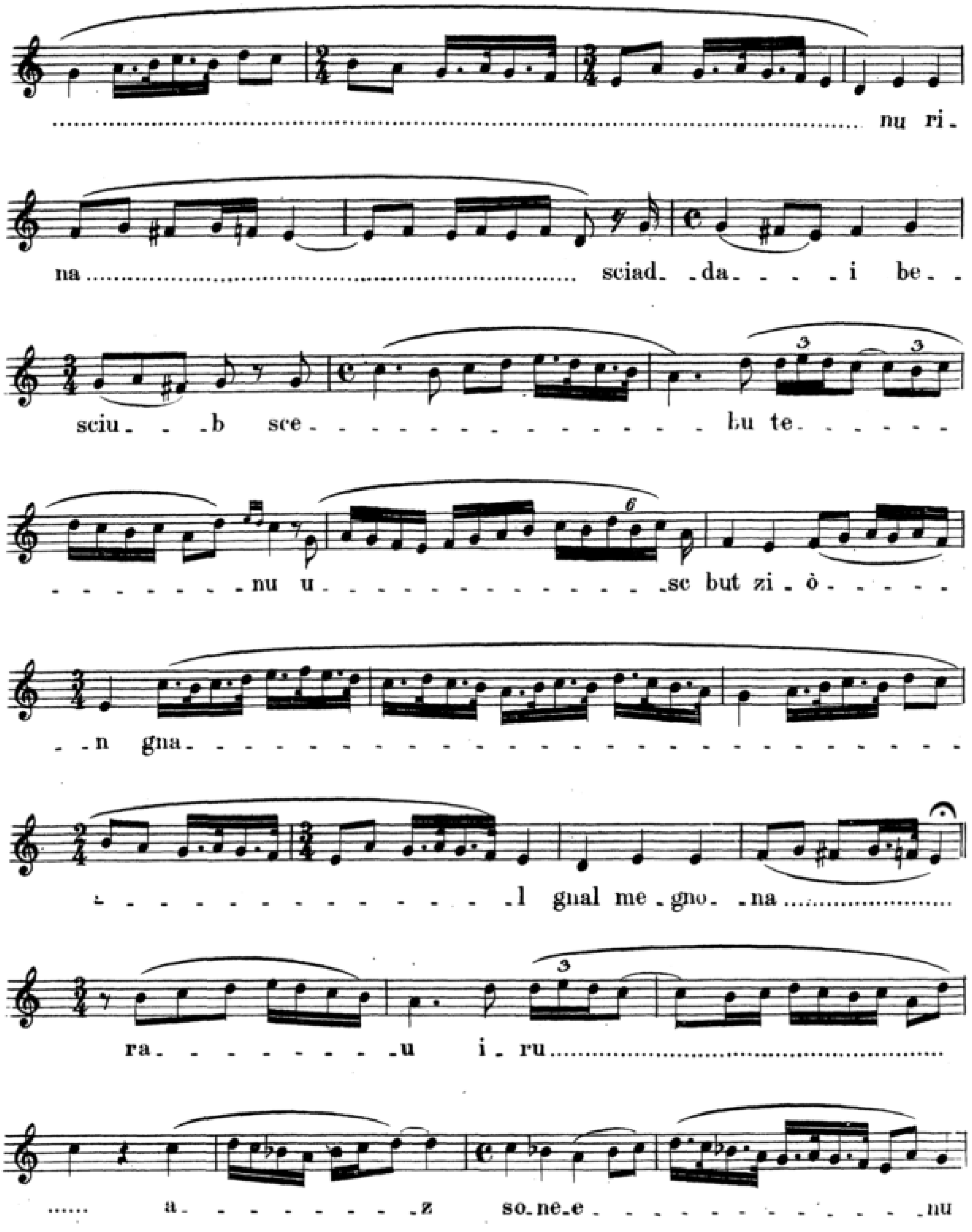
Nº 80. ÈL SCIOHÈM SCIAMAIM אל שוכן שמים

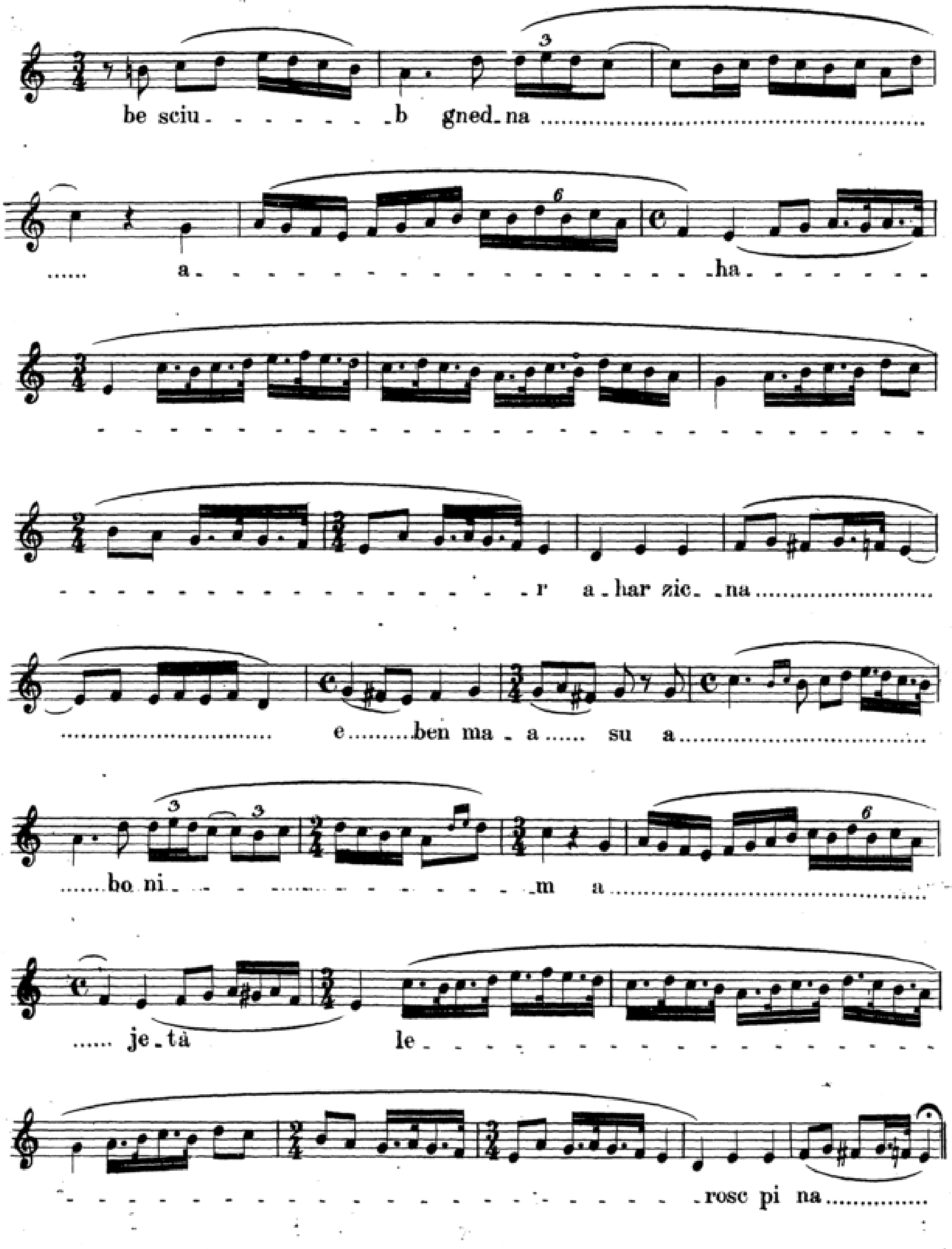


Nº 81. IMMALE AZ ימלא אז

Lento



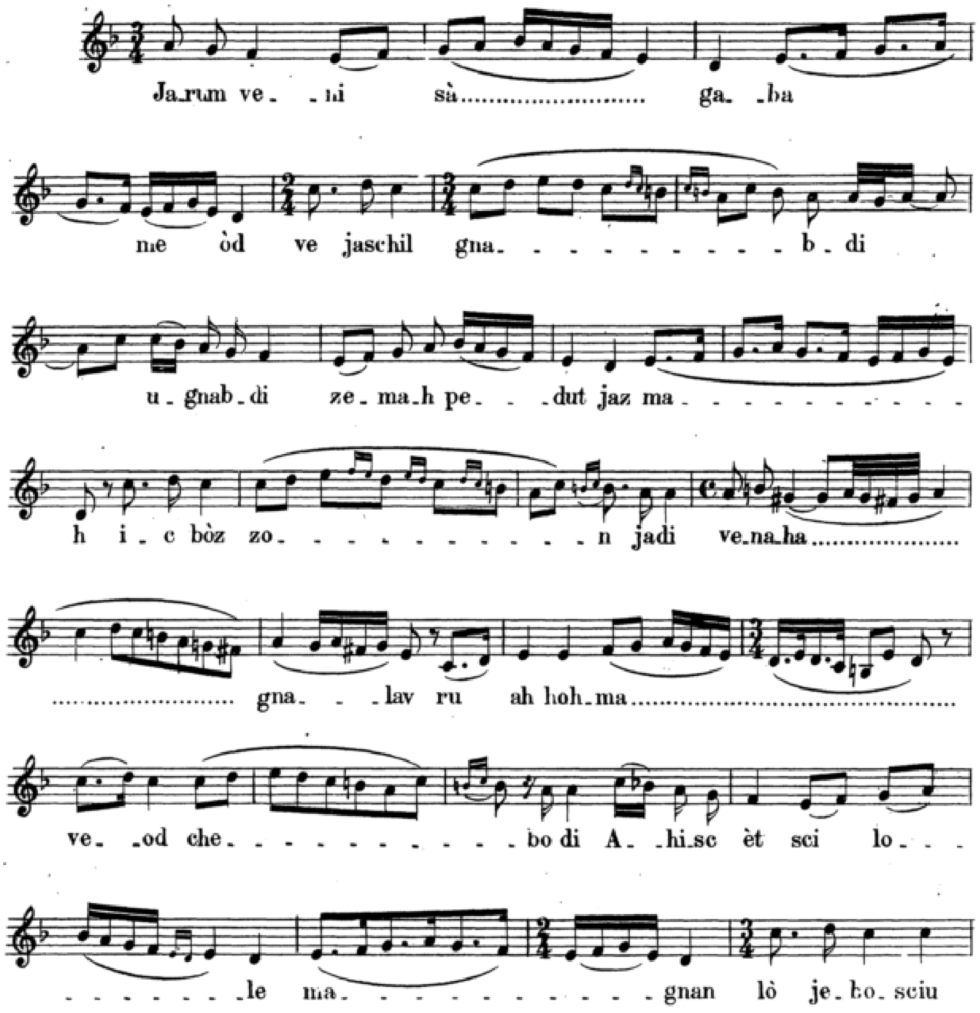

nu ri-
na sciad-da-i be-
sciu-b sce-bu te-
nu u-sc but zi-ò-
n gna-
l gnal me-gno-na
ra-u i-ru
a-z so-ne-e-nu

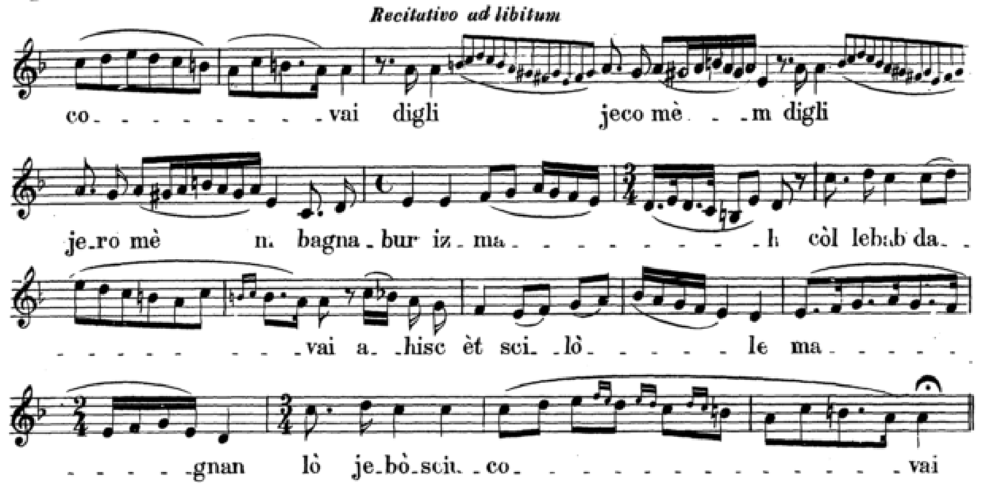

be sciu - - - - - - b gned_na
a - - - - - ha
r a_har zic_ na
e ben ma_a su a
bo ni m a
je_tà le
rosc pi na

צורי

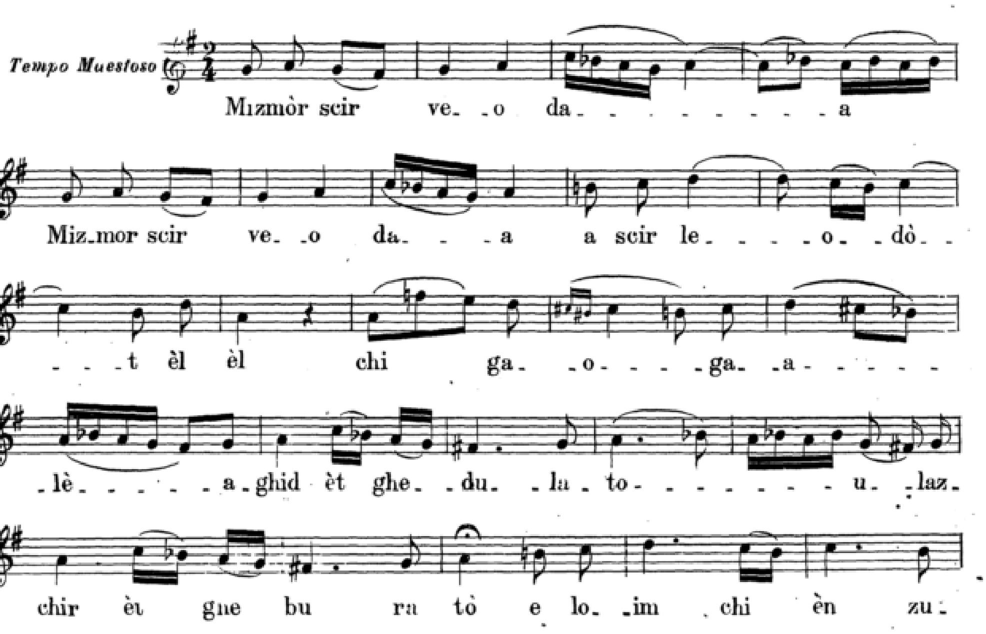
№. 82. ZURI *Musica di* ÈL ZURENU אל צורנו

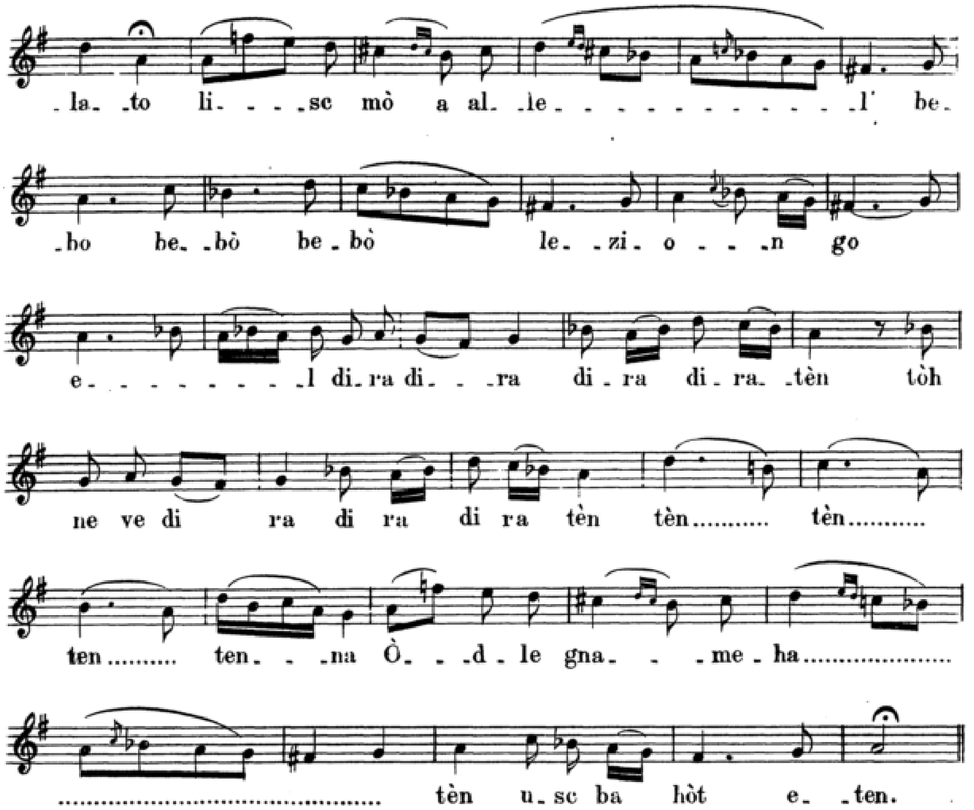
№. 83. JARUM VENISSÀ _ ירום ונשא





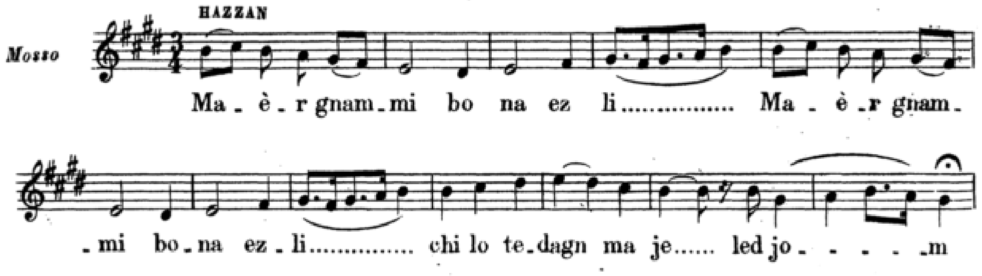
№ 84. MIZMOR SCIR VEODAA מזמור שיר והודאה

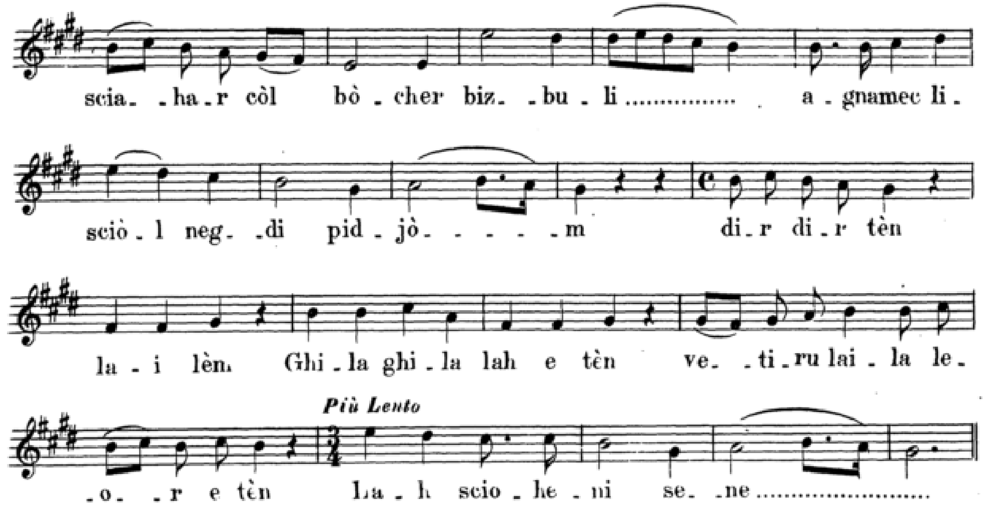




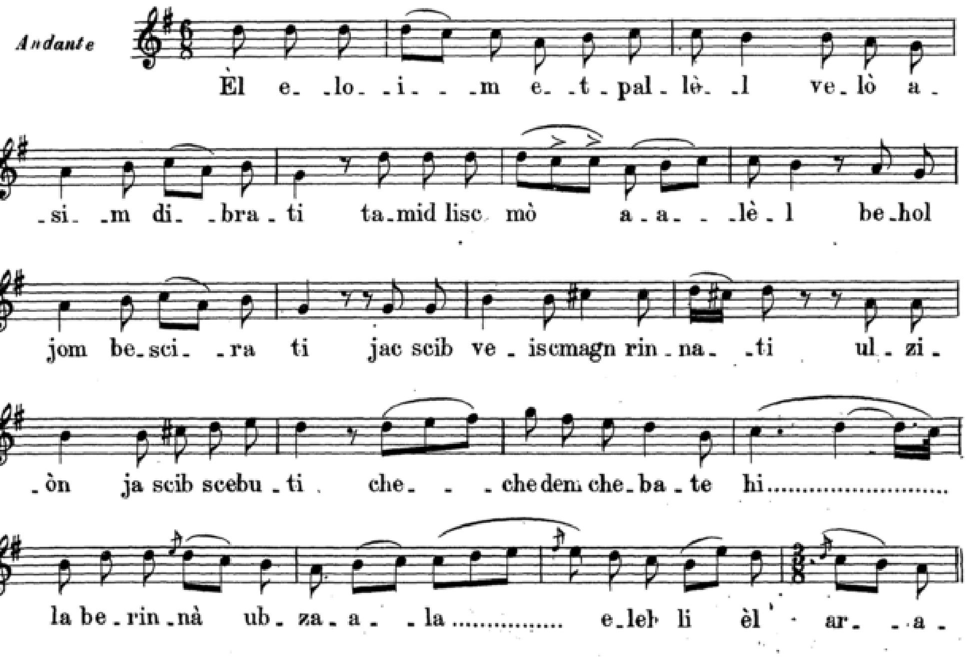
(PESSAH)

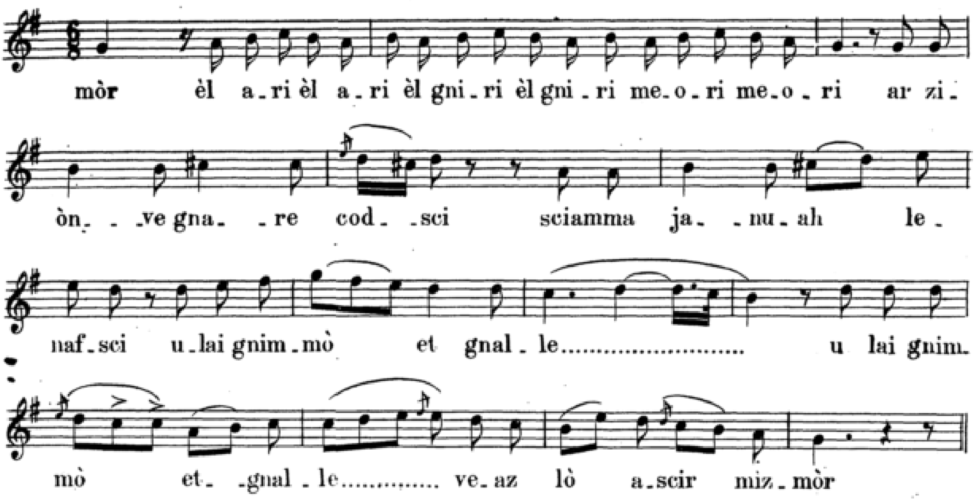
№ 85. MAER GNAMMÌ מהר עמי





№. 86. ÈL ELOIM ETPALLÈL אל אלהים אתפלל





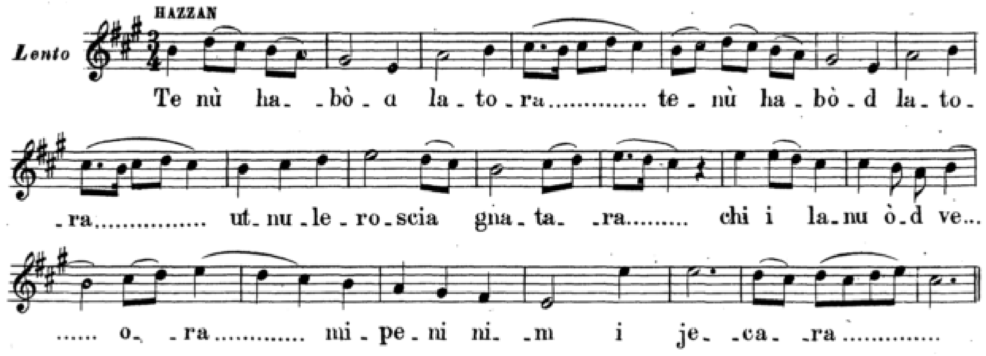
זכור ברית תזכו

№ 87. TIZCÙ *Musica di ZEHOR BERIT ABOTENU (MILA)*

יום נגלה

№ 88. JÒM NIGLÀ *Musica di BARHÙ № 125.*

№ 89. TENÙ HABÒD תנו כבוד



תנו כבוד בי אל דבר

№ 90. BI ÈL DIBBÈR, *Musica di TENU HABÒD*

תורת אמת

№ 91. TORÀT EMÈT, *Musica di ERHÀZ BENICAJÒN*

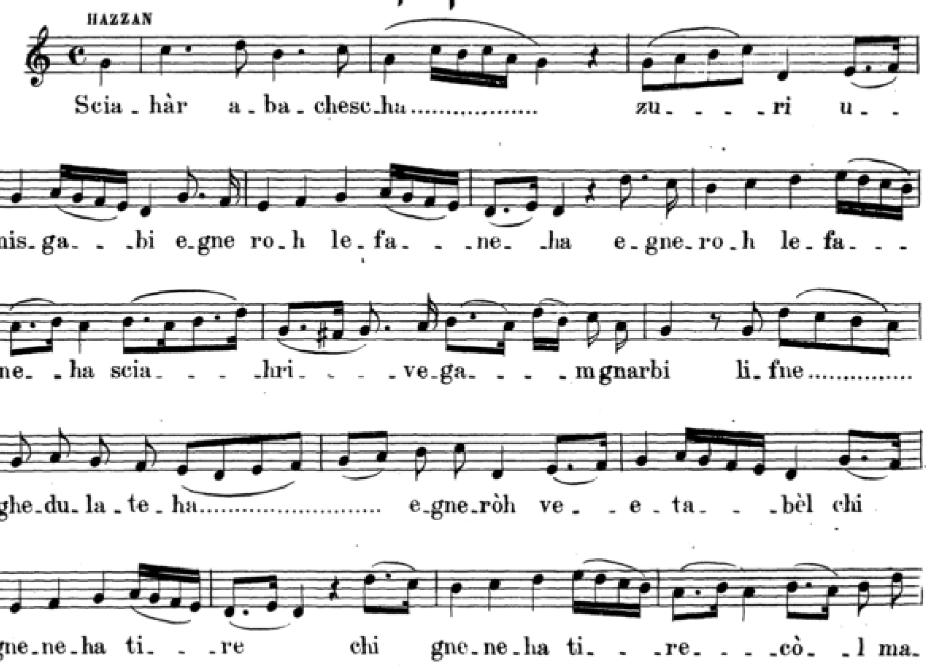
ירד אל חי

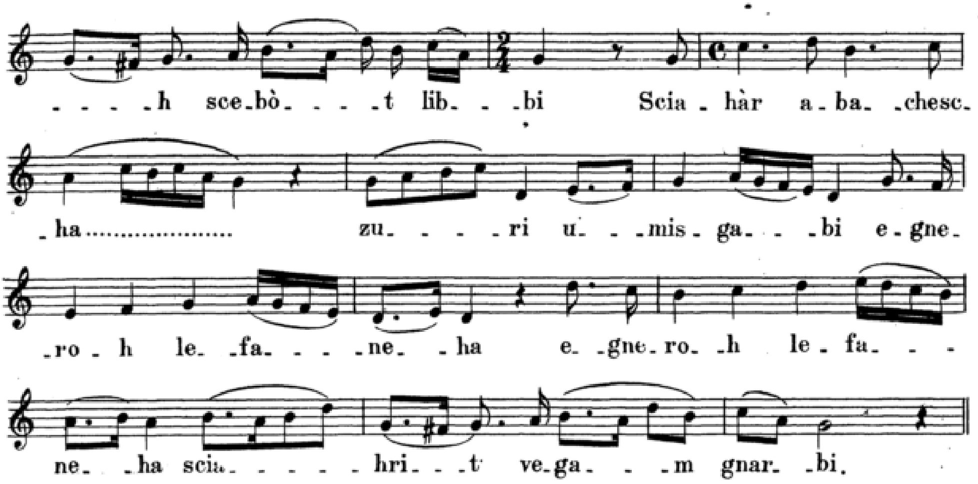
№ 92. JARÀD ÈL HÀI, *Musica di TENU HABÒD*

פרשז עלי

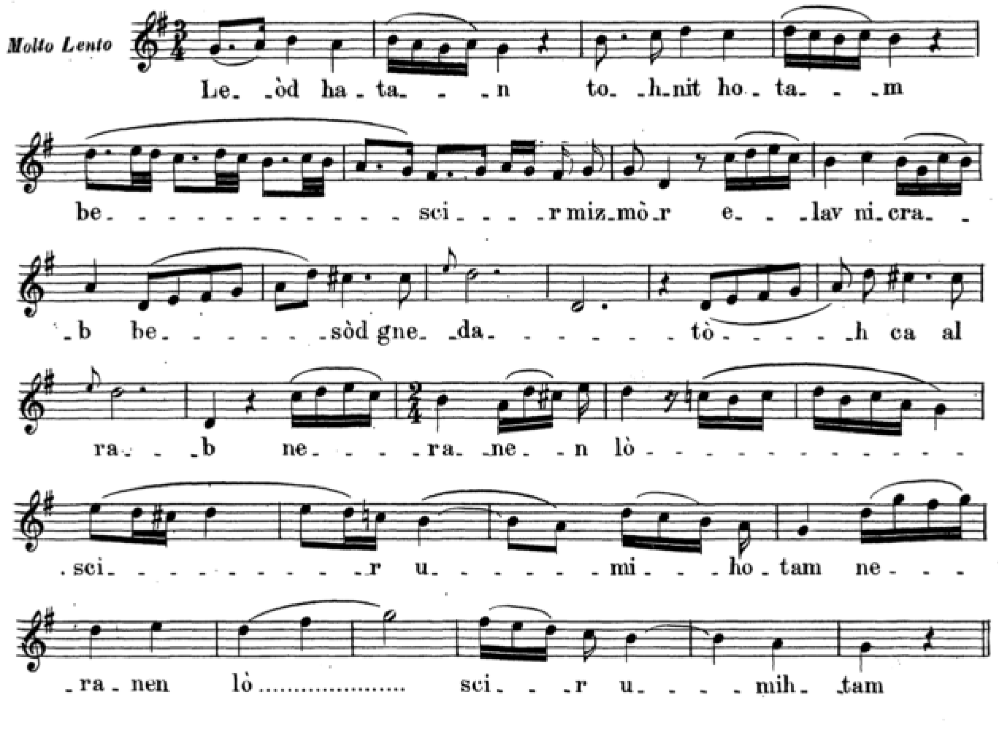
№ 93. PARSCÈZ GNALÀI, *Musica di AHÒT CHETANNÀ . prima sera di RÒSC ASCIANNÀ*

№ 94. SCIAHÀR ABACHESCHÀ שחר אבקשך



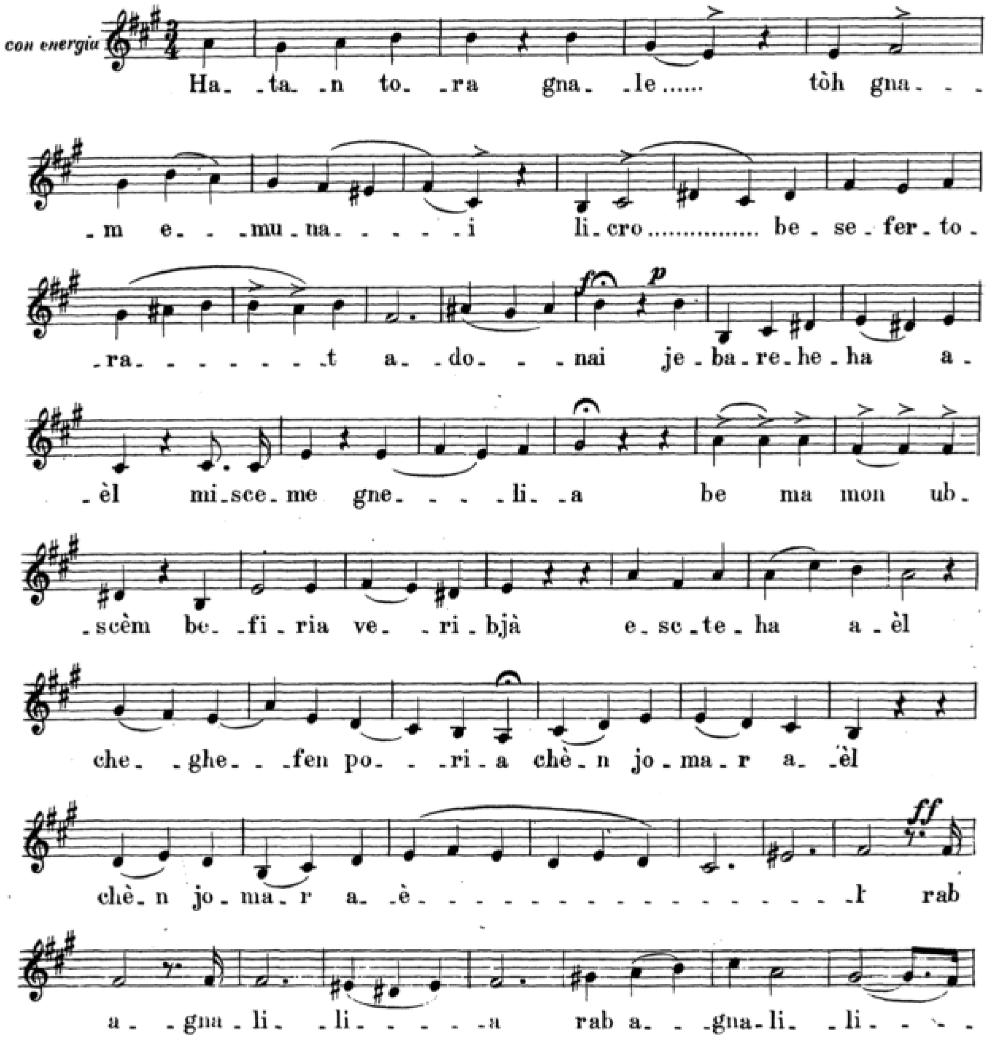


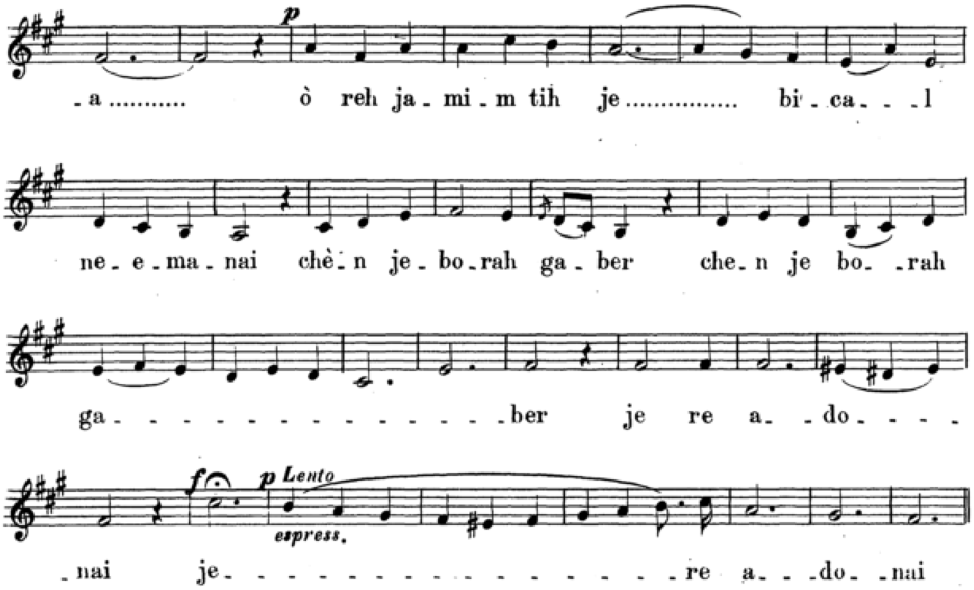
No. 95. LEÒD HATAN להוד חתן



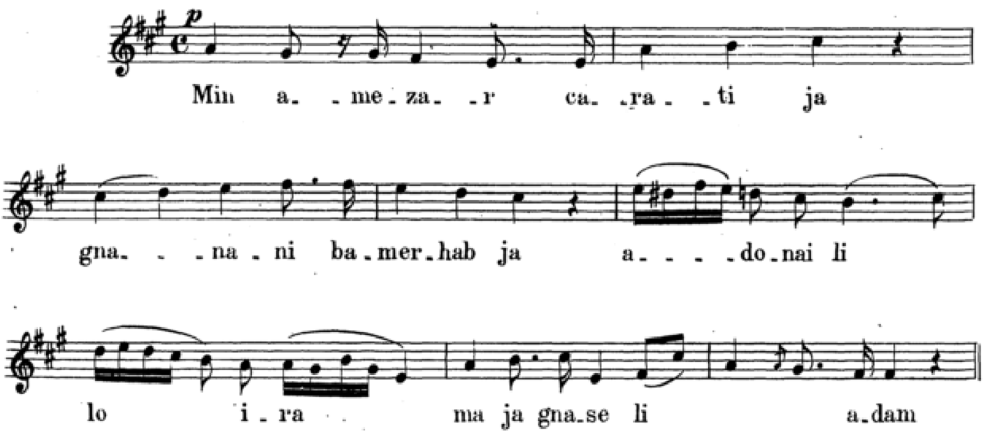
Chiamata a SEFER del HATÀN TORÀ e BERESCIT

N.° 96. HATAN TORA GNALE חתן תורה עלה



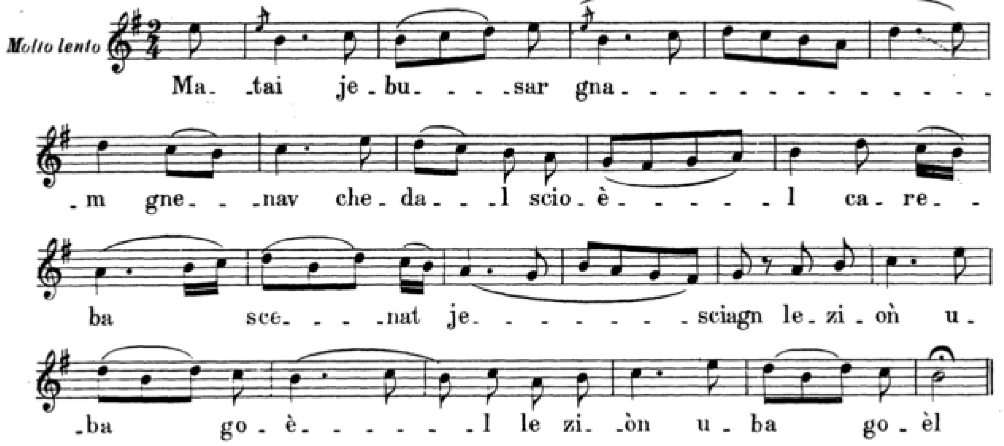


№ 97. MIN AMEZAR מן המצר

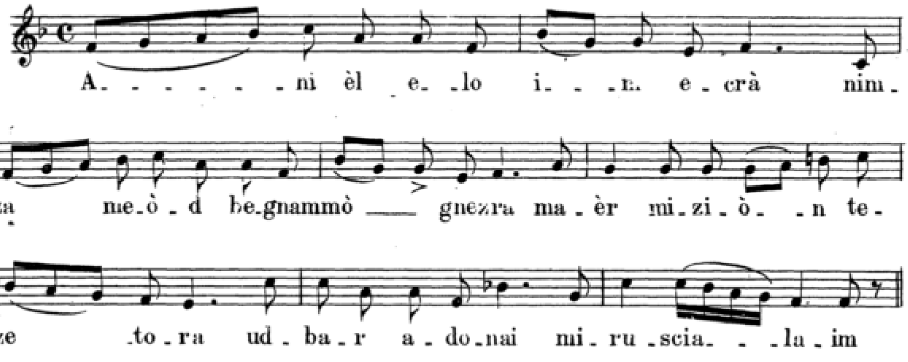


מתי יבושר עם

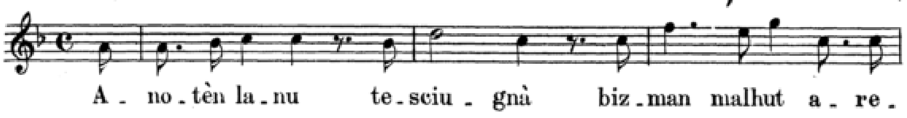
№ 98. MATAI JEBUSAR GNAM

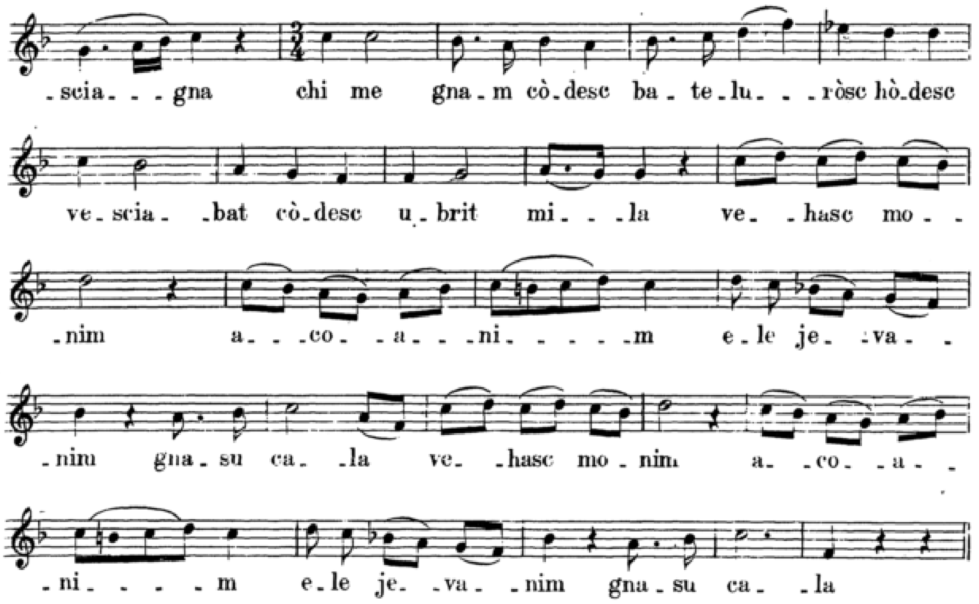


№ 99. ANI ÈL ELOÌM ECRÀ אני אל אלהים אקרא

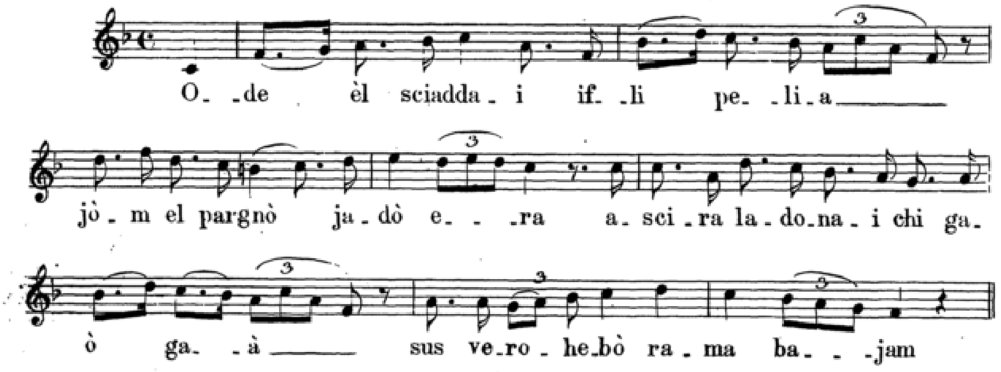


№ 100. ANOTEN LANU TESCIUGNÀ הנותן לנו תשועה





Nº. 101. ODE ÈL SCIADDÀI אודה אל שדי

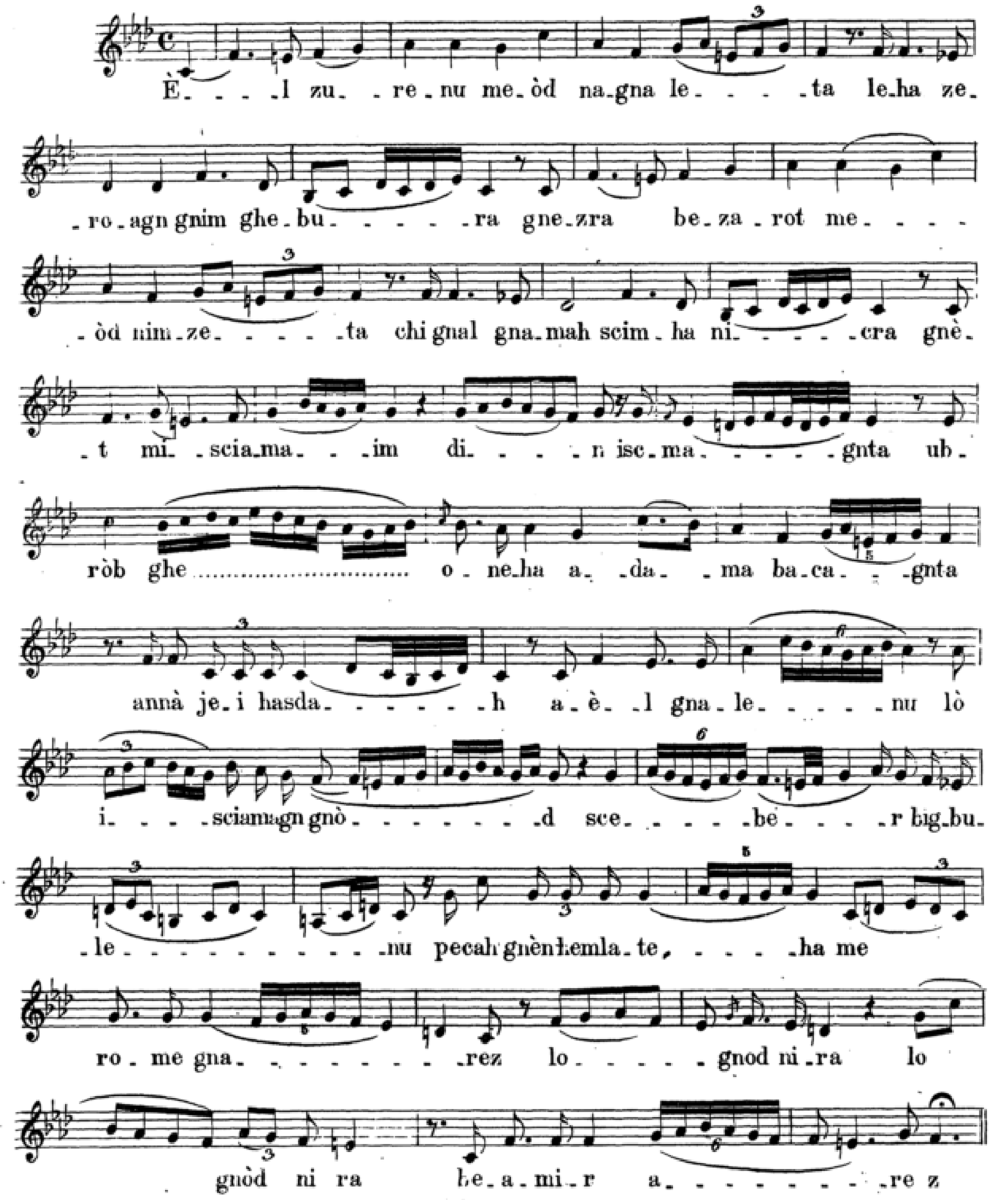


במה אקדם

Nº. 102. BAMMÀ ACADÈM *Musica di ÈL ZURENU*

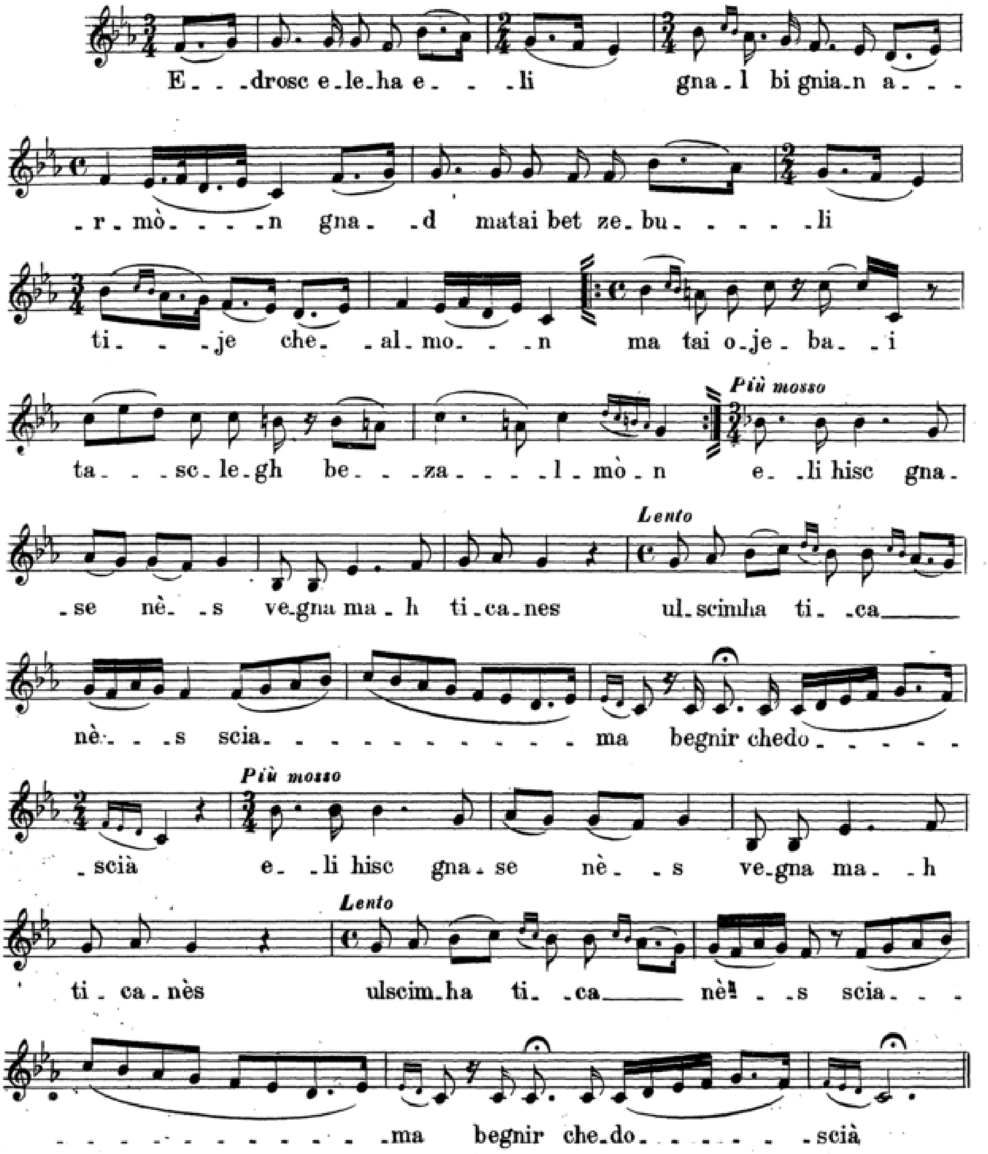
אל צורנו

№ 103. ÈL ZURENU *SABATO DEI TERREMOTI*

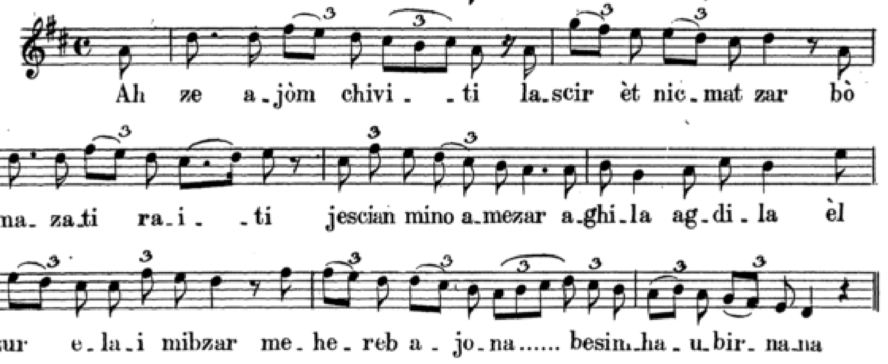


אדרוש אליך אלי

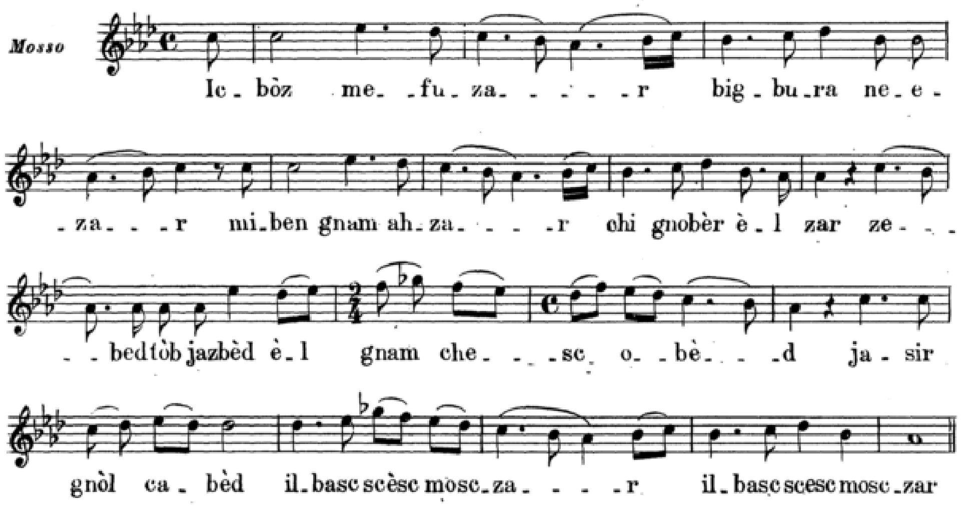
№ 104. EDRÒSC ELEHA ELI   *VENERDI SERA SABATO ZAHÒR*



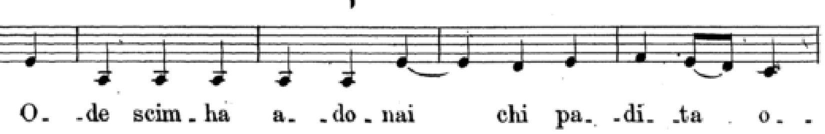
No. 105. AH ZE AJÒM CHIVITI אך זה היום קויתי

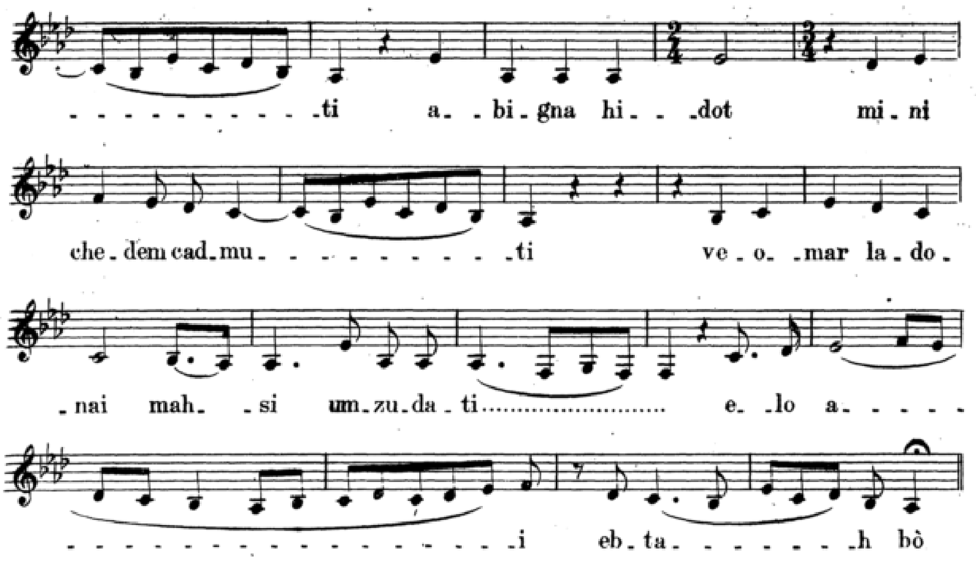


No. 106. ICBÒZ MEFUZÀR יקבוץ מפוזר

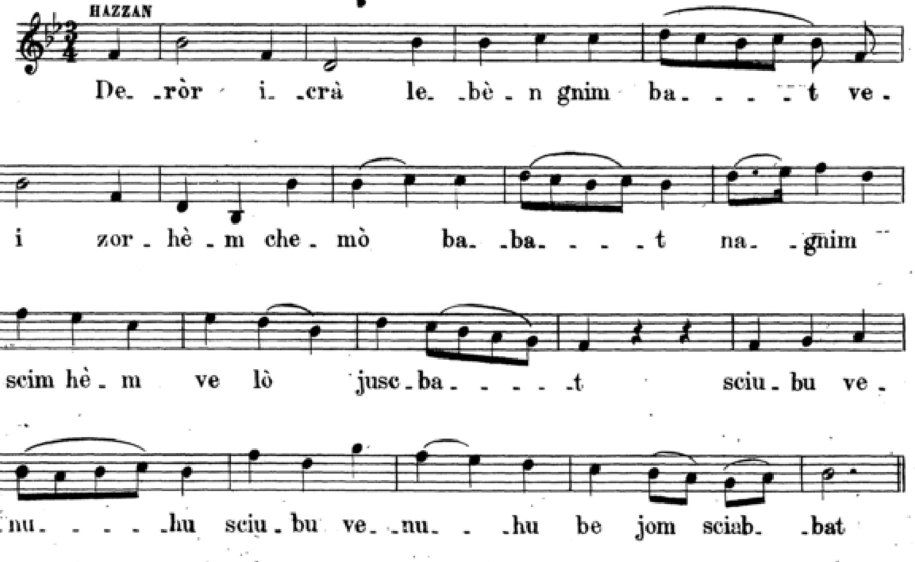


No. 107. ODE SCIMHÀ ADONAI אודה שמך



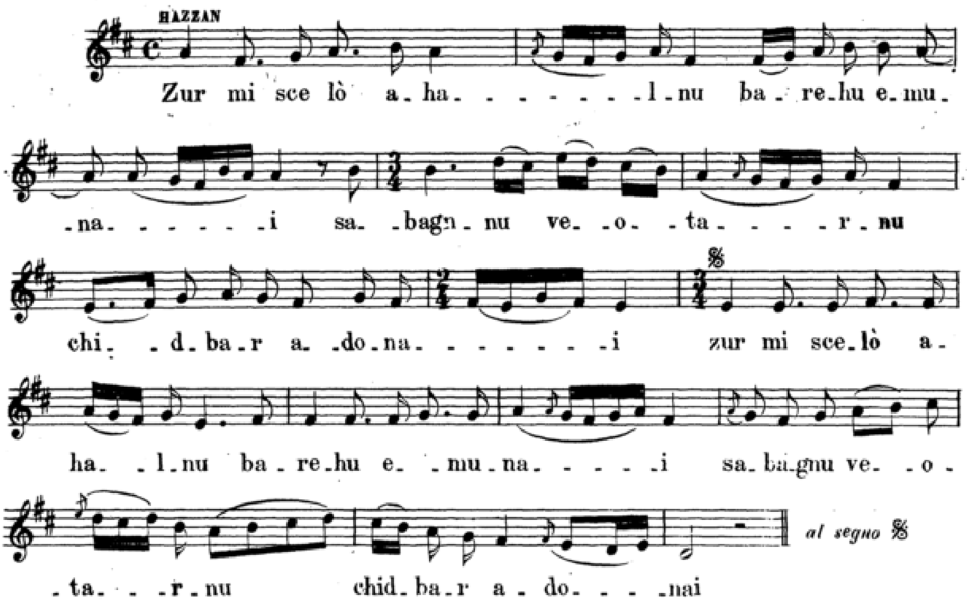


№. 108. DERÒR ICRÀ דרור יקרא

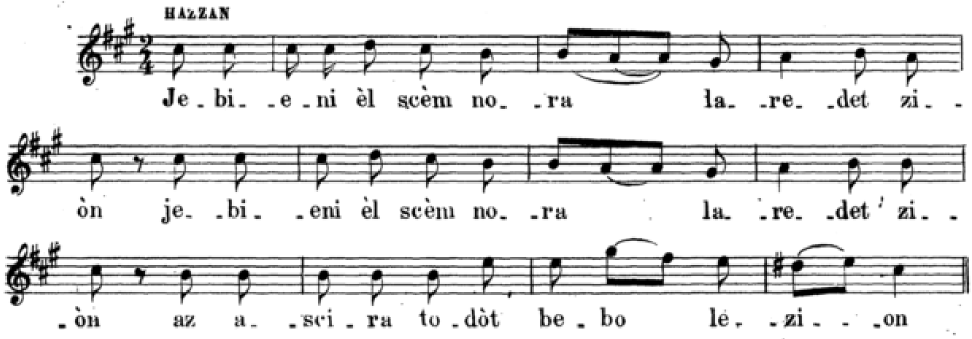


צור משלו אכלנו

N.° 109. ZUR MI SCELÒ AHÀLNU



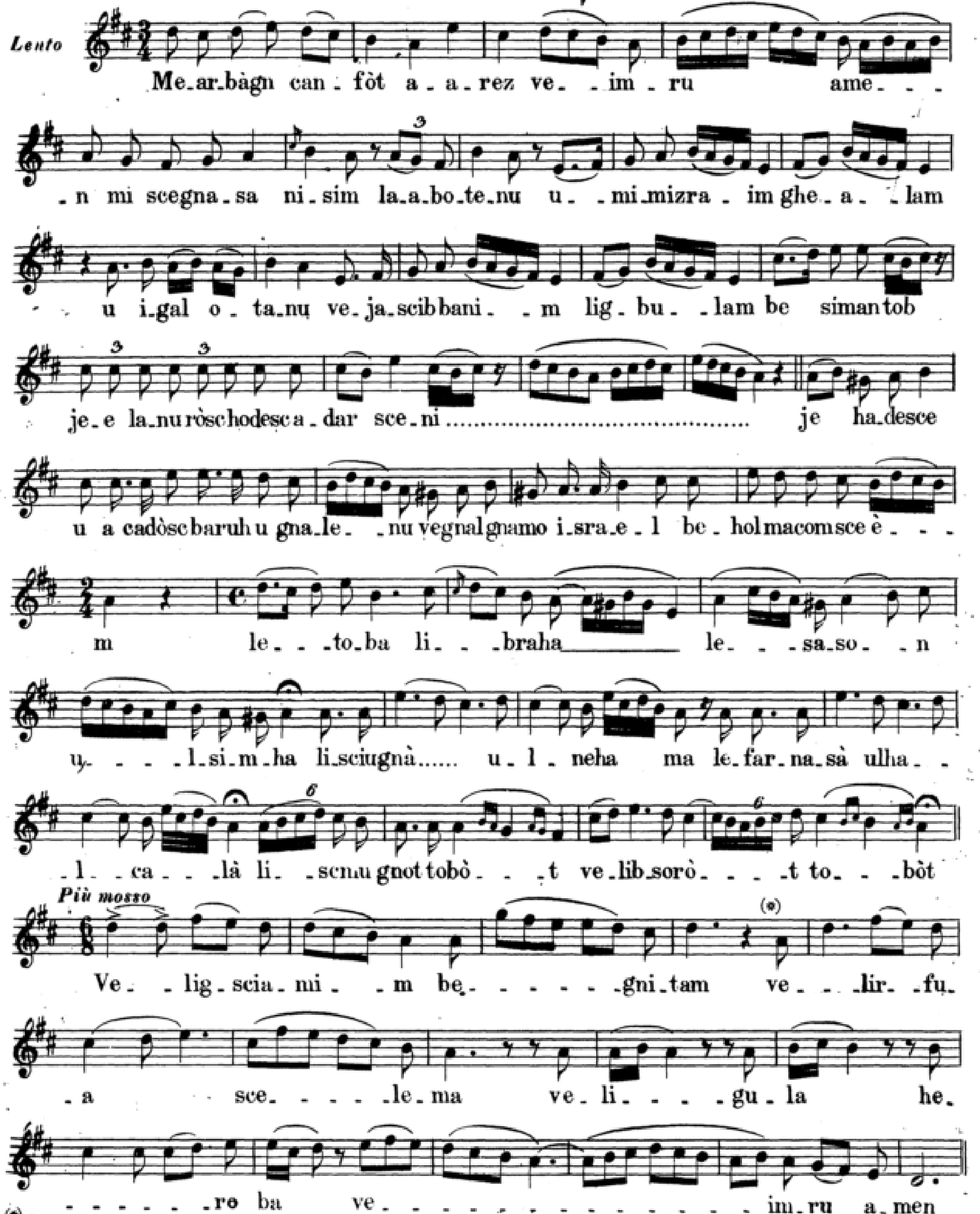
N.° 110. JEBIÈNI יביאני *SETTIMO GIORNO DI PESSAH*



שבת קודם ראש חדש פורים

SCIABBAT *Prima di ROSC CODÈSC PURIM*

N.° 111. MEARBÀGN CANFÒT AÀREZ מארבע כנפות הארץ

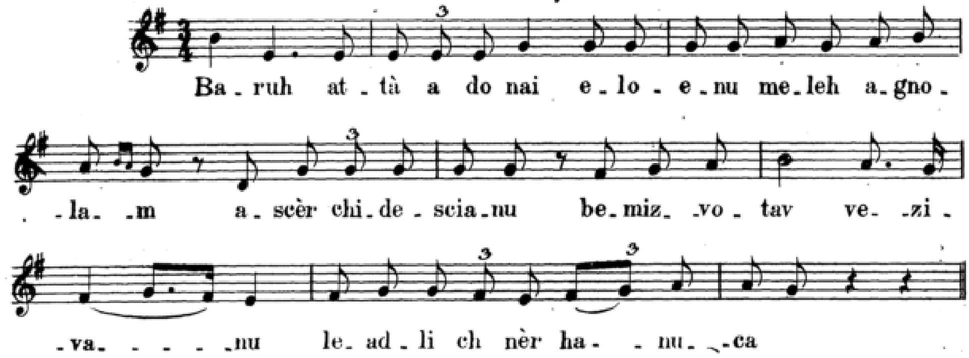


(*) Le quattro battute che partono dal segno, erano da me notate altramente; quando in udirle il Sig. Sabato Montefiore mio amico di f. m. egli, richiamandole da un'oblio di oltre cinquant'anni, quasi ispirato, così le cantava.

חנוכה

HANUCÀ

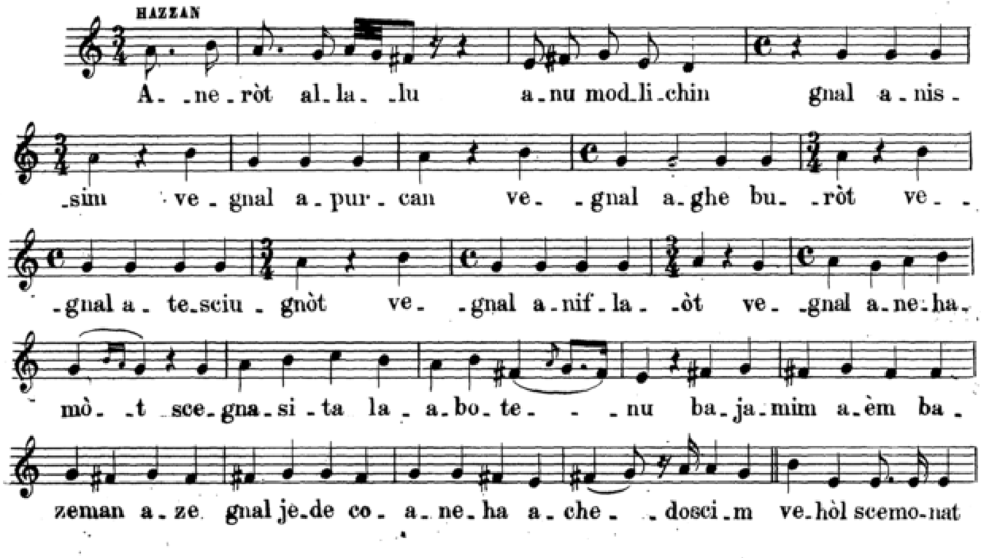
№. 112. 1° BARUH ATTÀ ברוך אתה

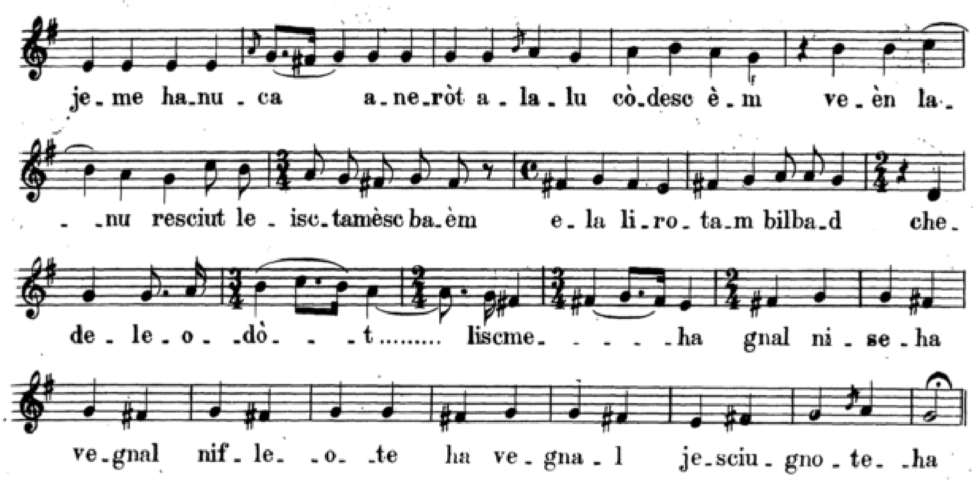


ברוך אתה

№. 113. 2° BARUH ATTÀ *l'istessa Musica*

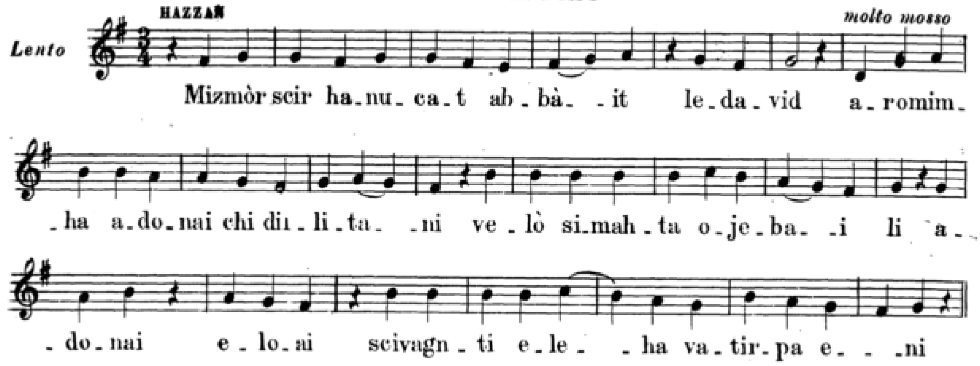
№. 114. ANERÒT ALLALU הנרות הללו



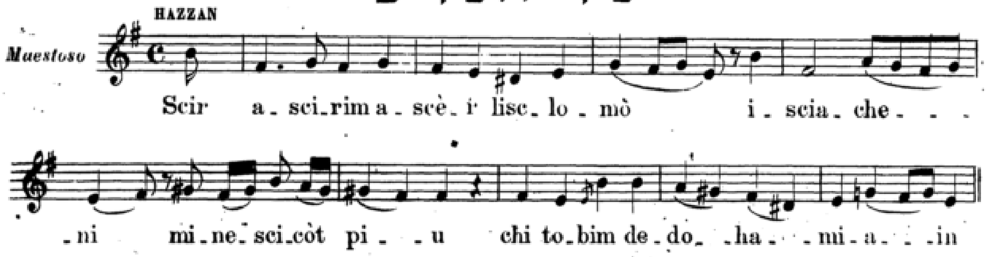


מזמור שיר חנוכת הבית

№. 115. MIZMÒR SCIR HANUCÀT ABBAIT



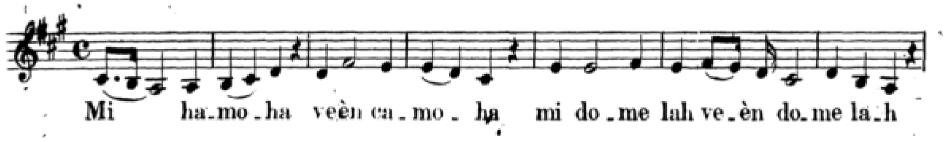
№. 116. SCIR ASCIRIM שיר השירים



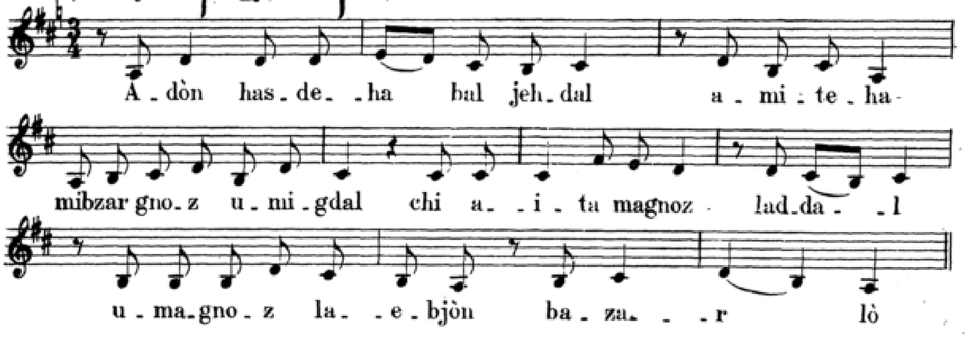
פורים

PURIM

№. 117. MI HAMOHA מי כמוך



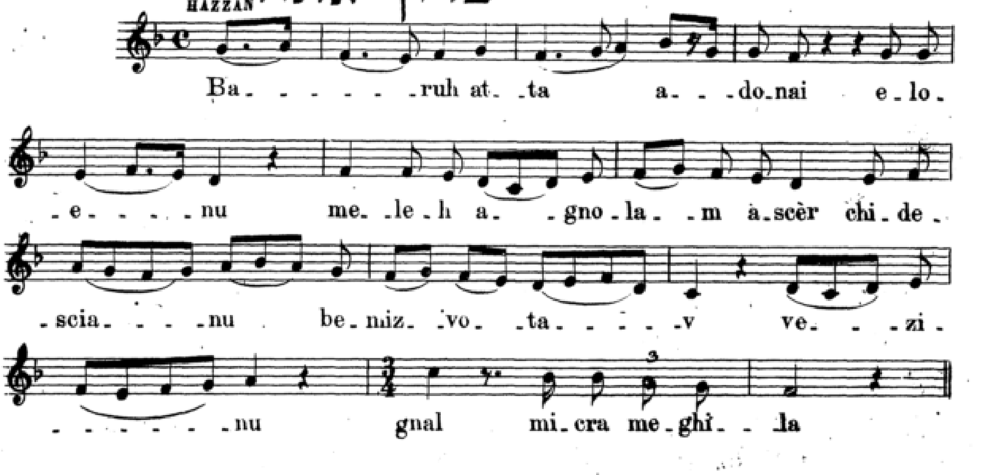
Tempo Allegro אדון חסדך



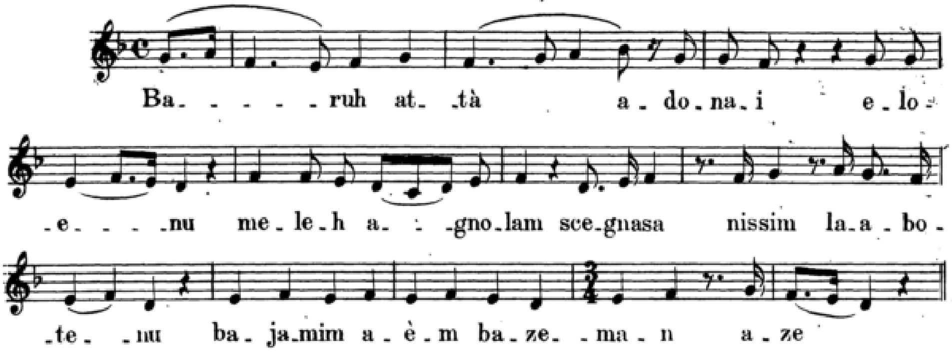
№. 118. MEGHILAT ESTER מגילת אסתר

1° BARUH ATTÀ ברוך אתה

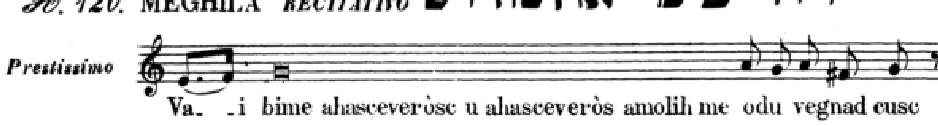
HAZZAN

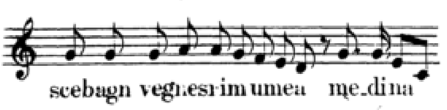


N.º 119. 2º BARUH ATTÀ ברוך אתה



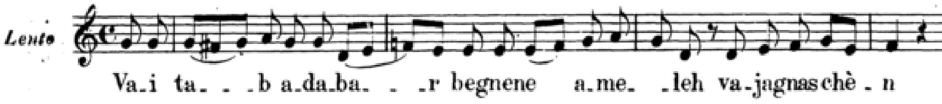
N.º 120. MEGHILÀ *RECITATIVO* ויהי בימי אחשורוש



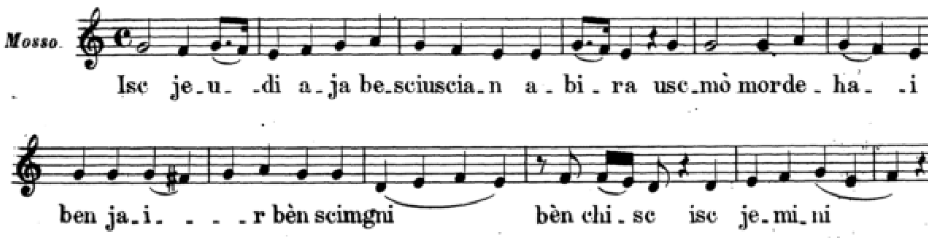


si ripete tutto sino VASCTI ושתי

וייטב הדבר.



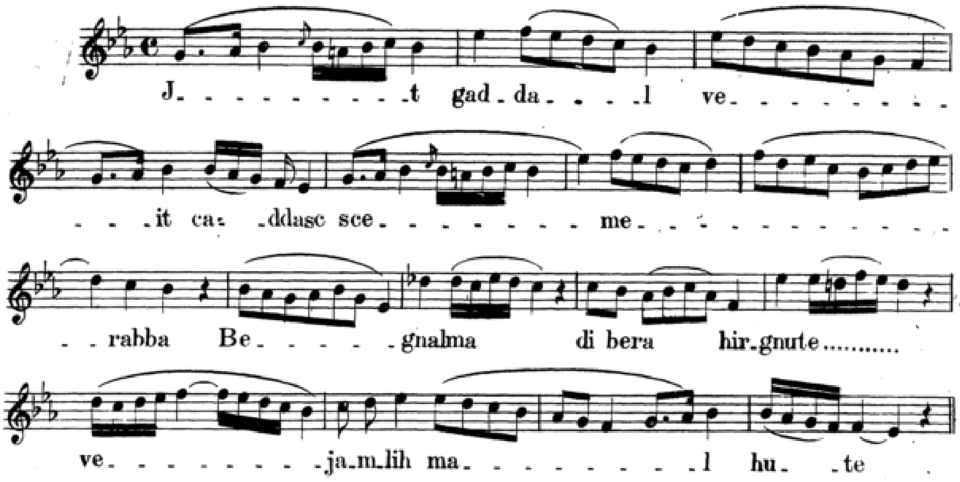
N.º 121. ISC JEUDI איש יהודי



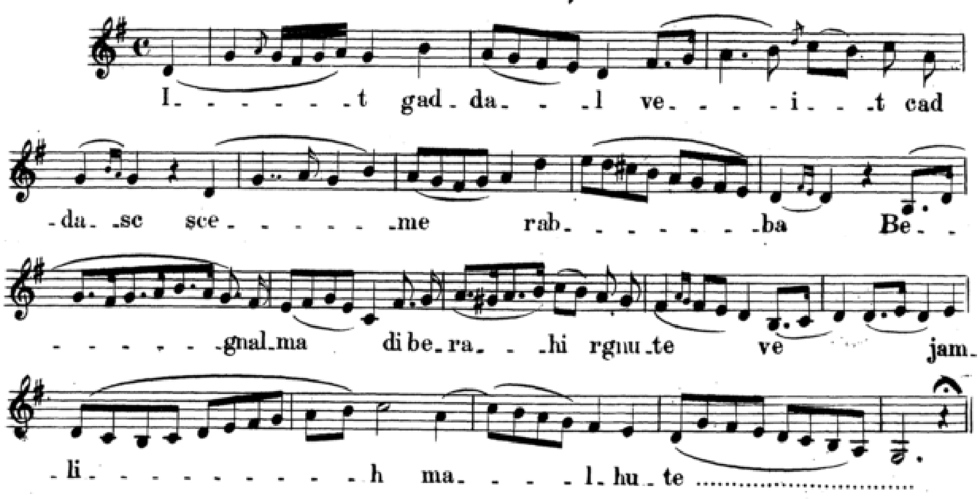
ערבית של מועד

MOÈD DI SERA

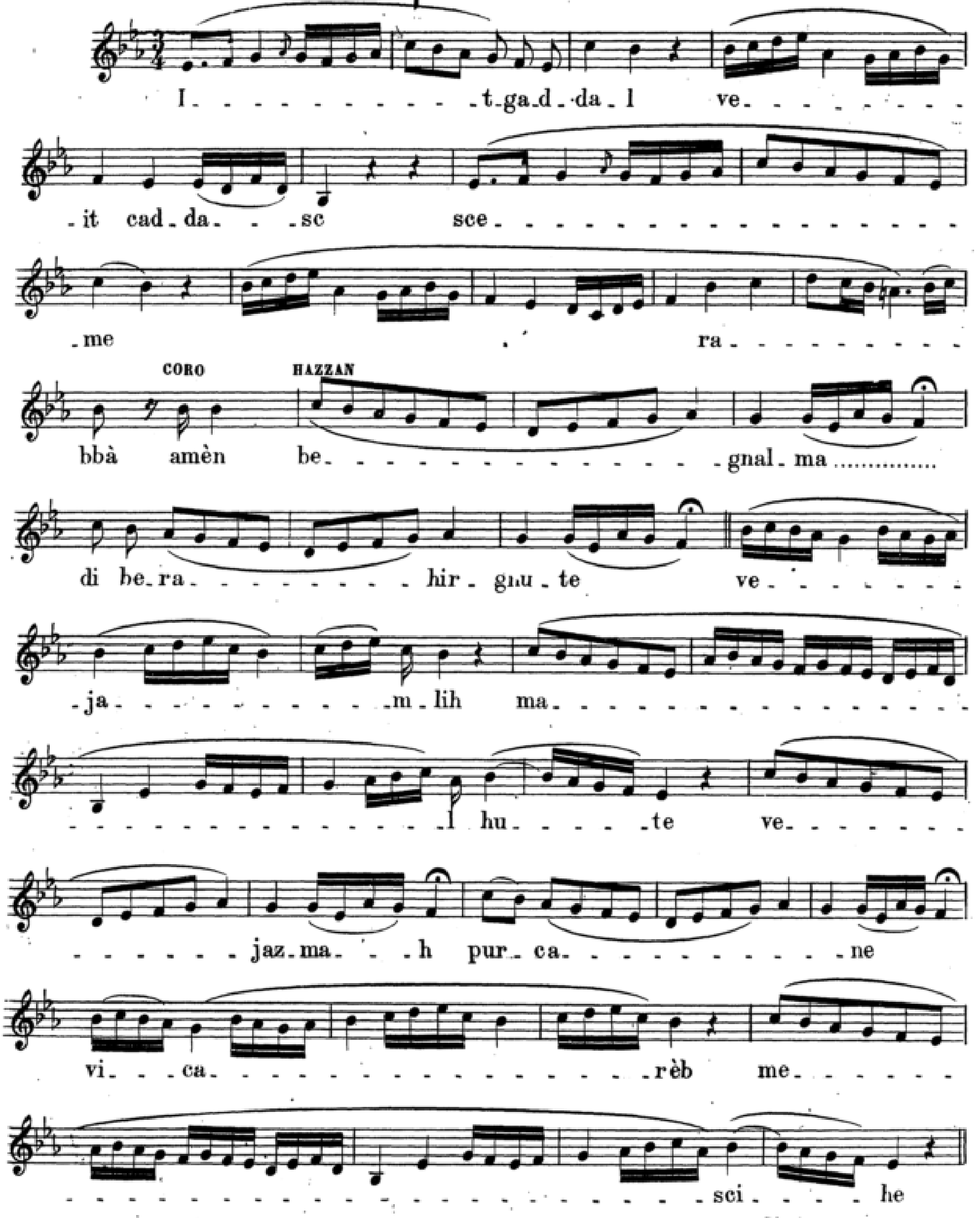
№ 122. CADDISC № 1.



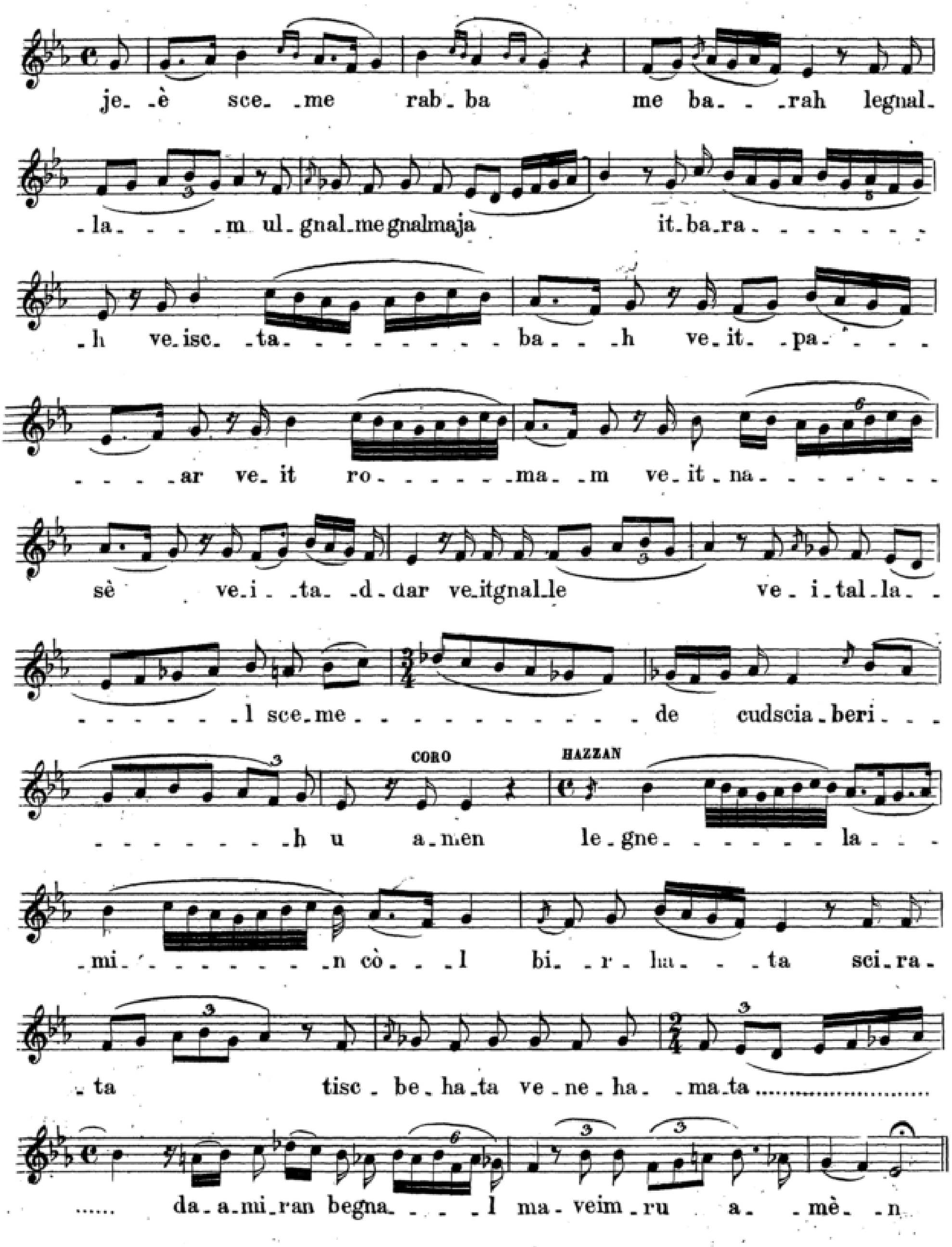
№ 123. CADDISC № 2. קדיש פסח



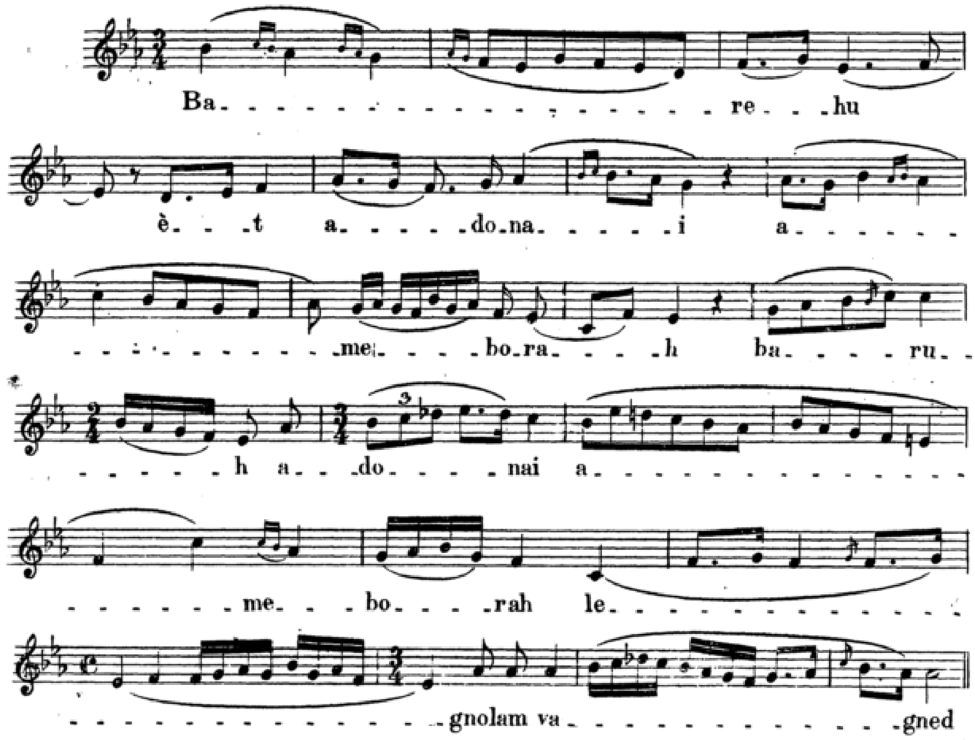
M° CADDISC N° 3. קדיש



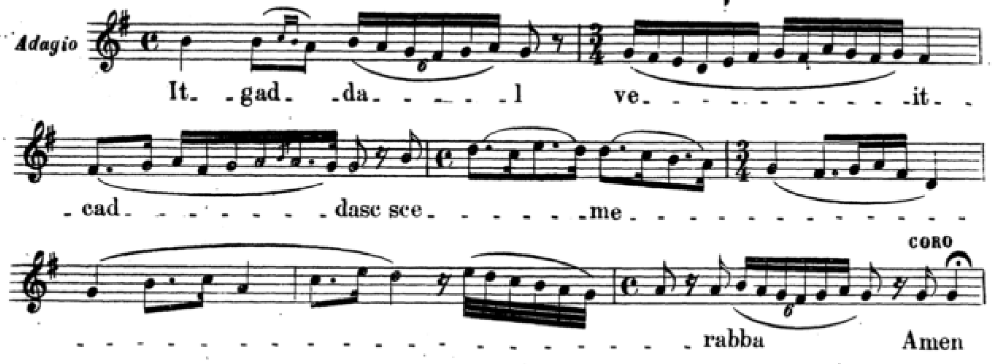
Si ripete con altre parole

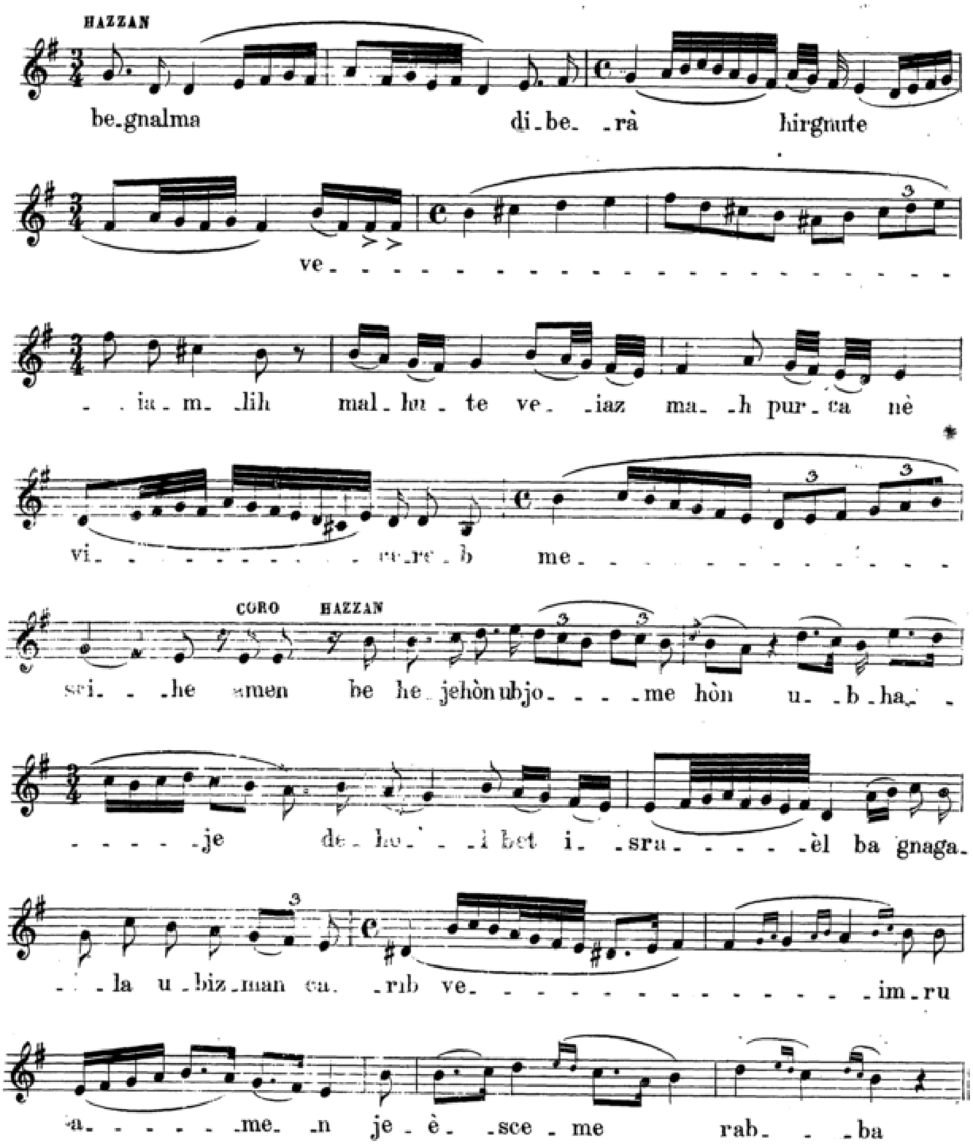

je_ _è sce_ _me rab_ba me ba_ _ _rah legnal_
_la_ _ _ _ _m ul_gnal_megnalmaja it_ba_ra_ _ _ _ _ _ _
_h ve_isc_ _ta_ _ _ _ _ _ _ _ _ _ba_ _ _h ve_it_ _pa_ _ _ _
_ _ _ _ar ve_it ro_ _ _ _ _ _ma_ _m ve_it_na_ _ _ _ _ _ _
sè ve_i_ _ta_ _d_dar ve_itgnal_le ve_ i_tal_la_ _
_ _ _ _ _ _l sce_me_ _ _ _ _ _ _ _ _ _ _de cudscia_beri_ _ _
CORO
HAZZAN
_ _ _ _ _ _ _h u a_men le_gne_ _ _ _ _ _ _la_ _ _
_mi_ _ _ _ _ _ _ _ _n cò_ _ _l bi_ _r_ _ha_ _ _ta sci_ra_
_ta tisc_be_ha_ta ve_ne_ha_ _ma_ta.........................
...... da_a_mi_ran begna_ _ _ _l ma_veim_ru a_ _mè_ _n

No. 125. BAREHU ברכו



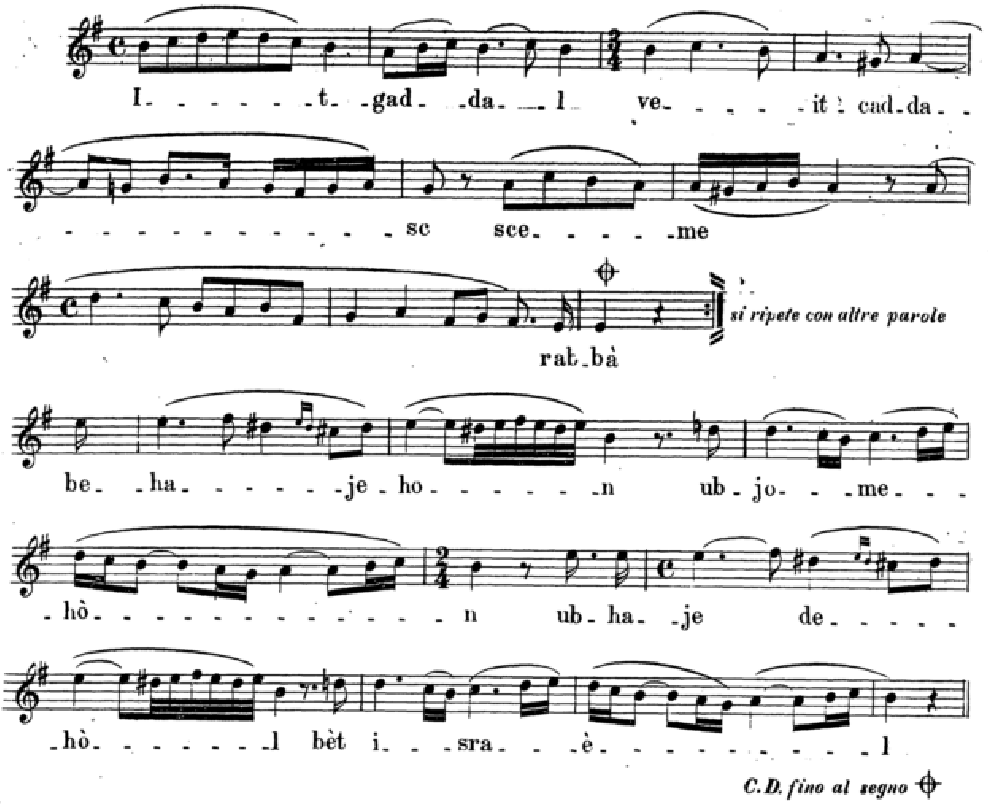
No. 126. CADDISC No. 4. (2a SERE DI PESSAH) קדיש



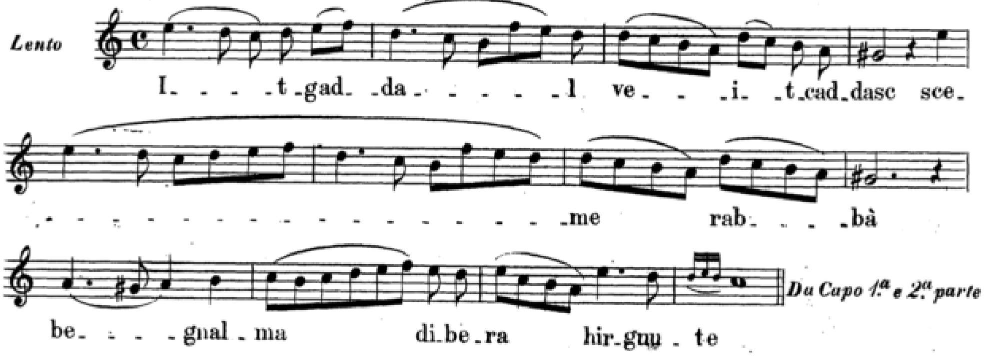


continua come il ***CADDISC N.º 3.*** *in tono di Sol*

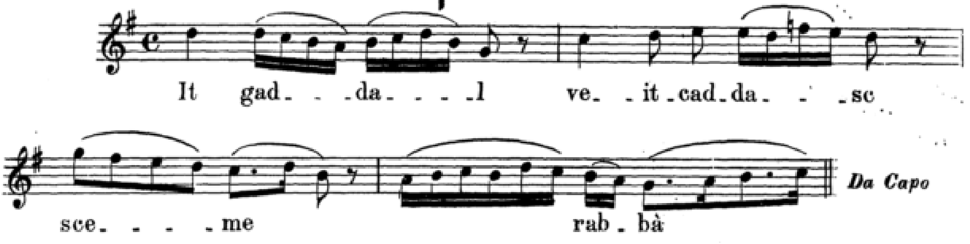
№. 127. CADDISC № 5. קדיש



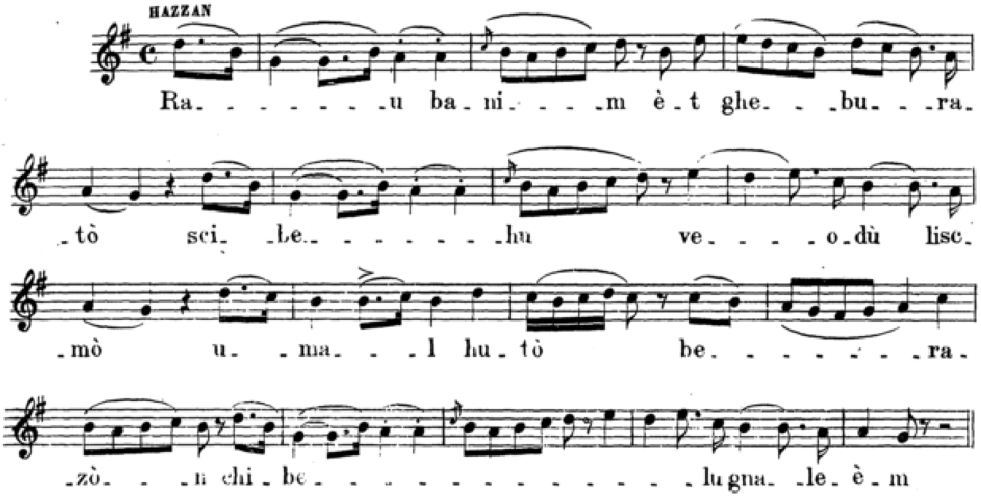
№. 128. CADDISC № 6. קדיש



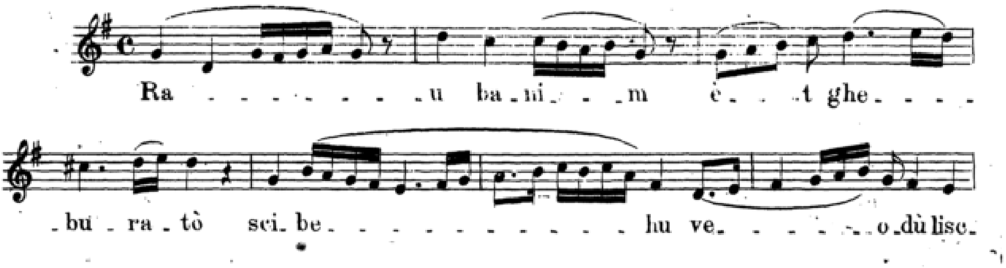
№ 129. CADDISC № 7. קדיש

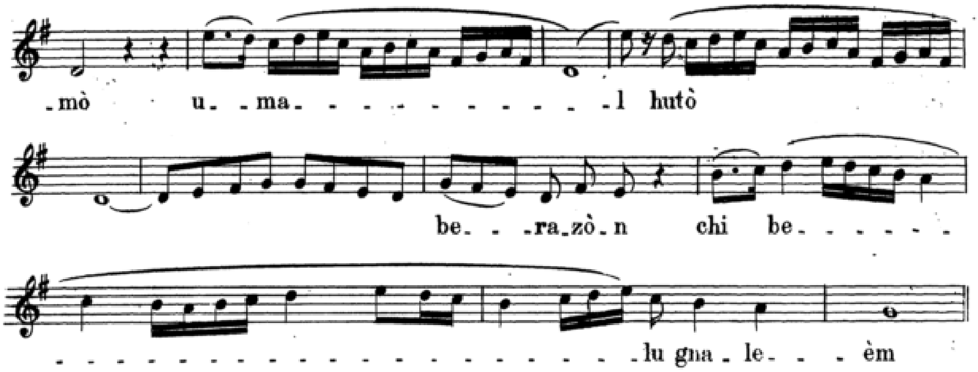


№ 130. RAU B'ANIM № 1. ראו בנים

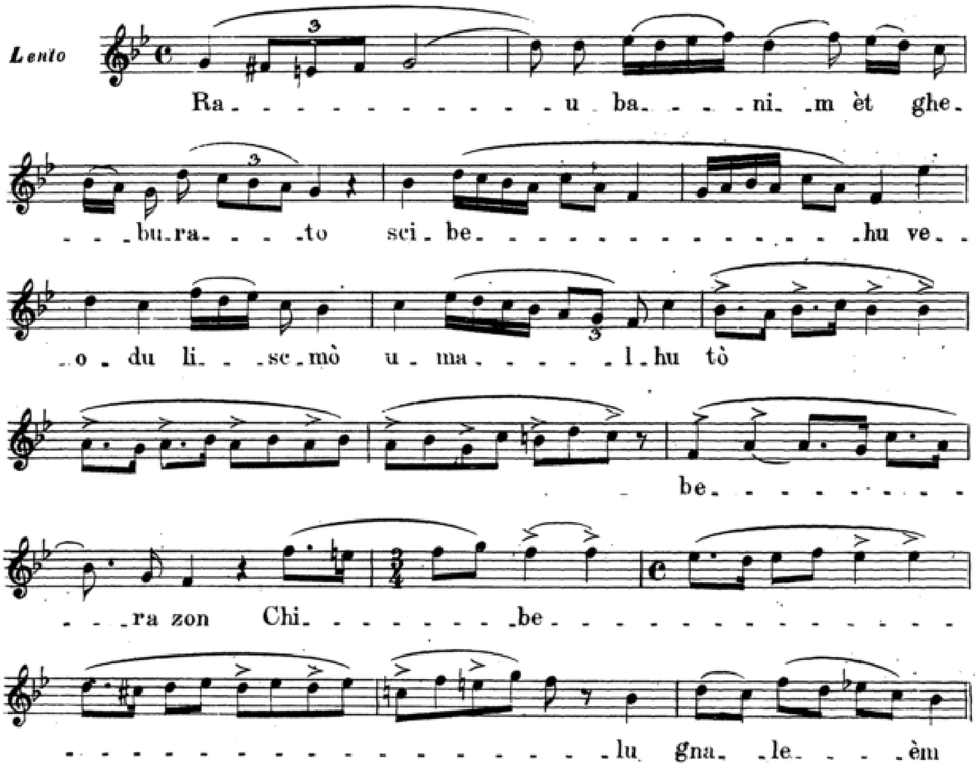


№ 131. RAU BANIM № 2. ראו בנים

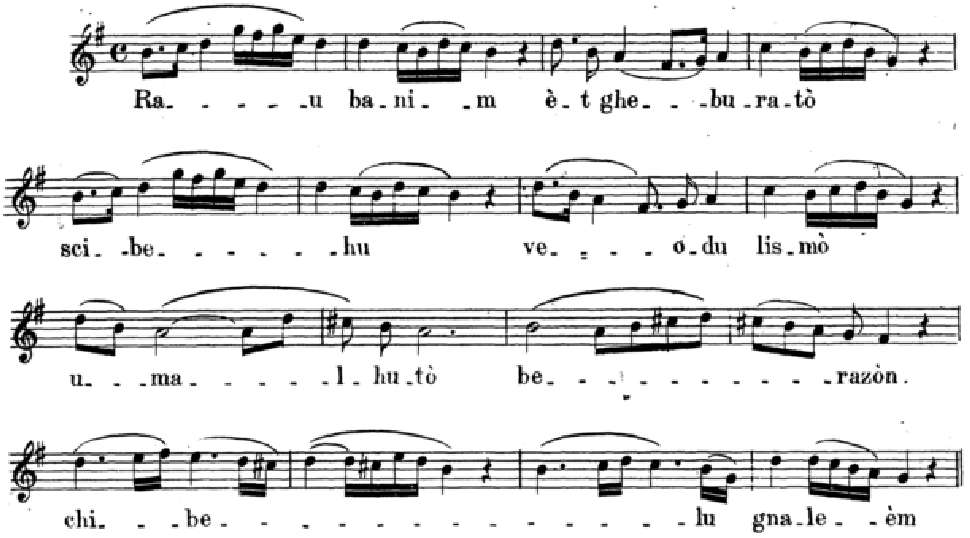




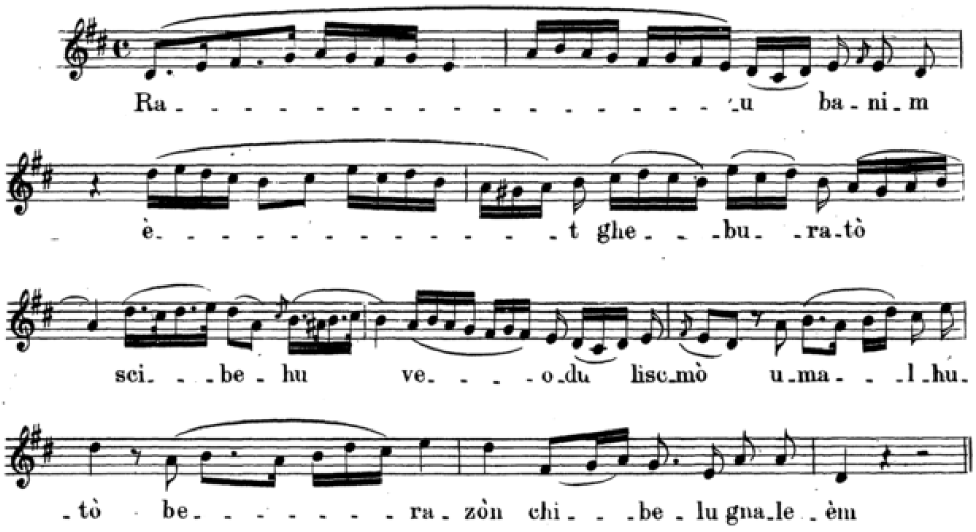
№ 132. RAU BANIM № 3. ראו בנים



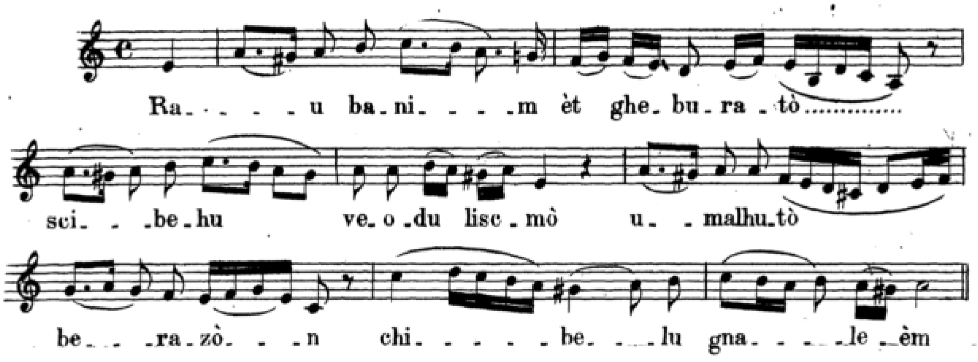
№ 133. RAU BANIM № 4. ראו בנים



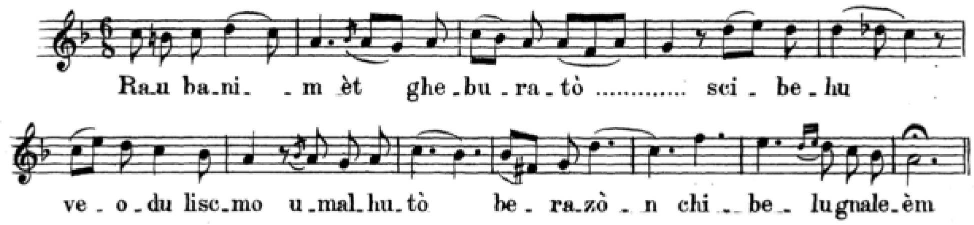
№ 134. RAU BANIM № 5. ראו בנים



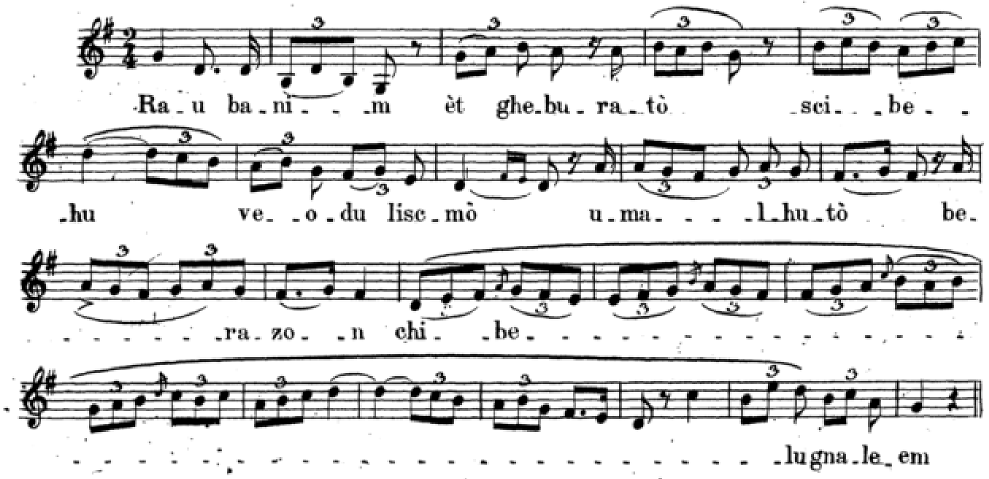
№ 135. RAU BANIM № 6. ראו בנים



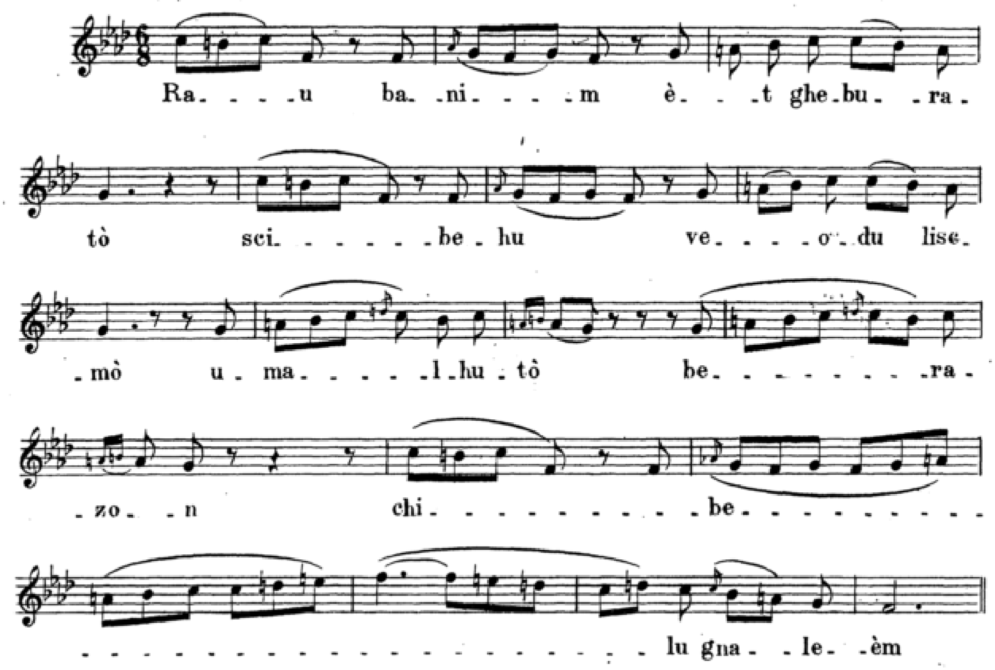
№ 136. RAU BANIM № 7. ראו בנים



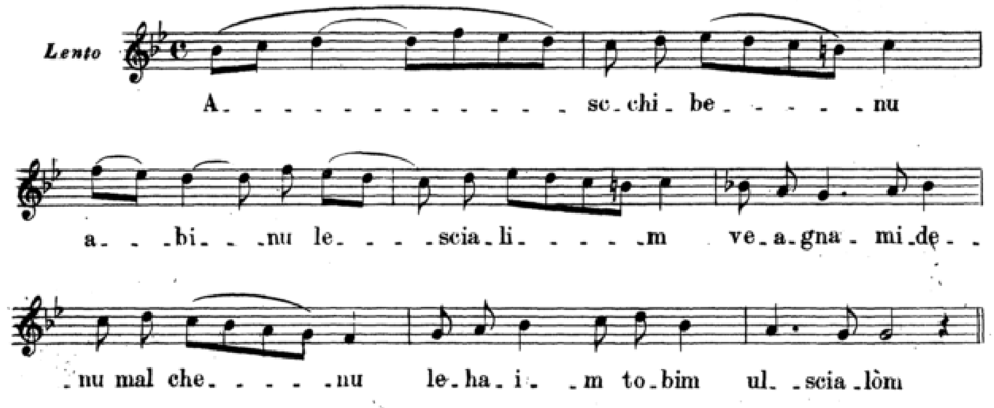
№ 137. RAU BANIM № 8. ראו בנים



Nº 138. RAU BANIM Nº 9. ראו בנים

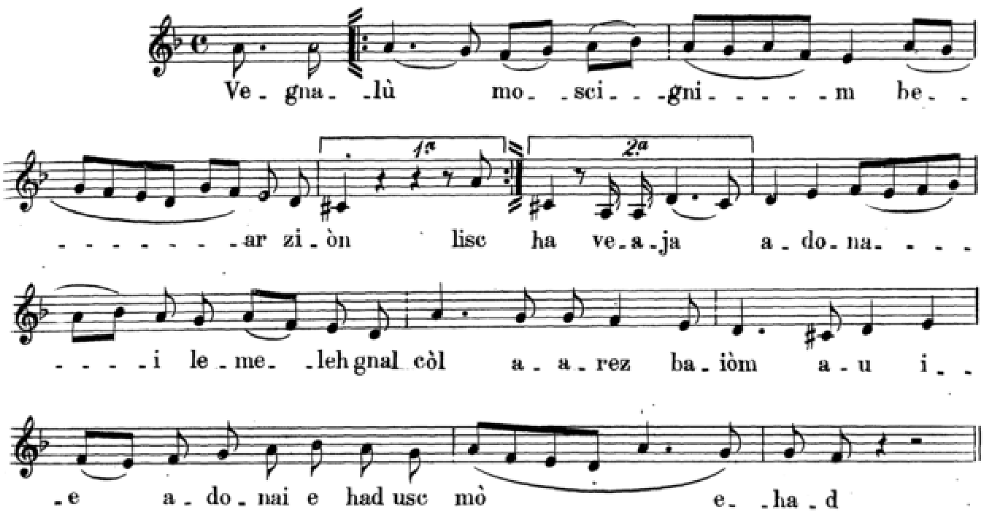


Nº 139. ASCHIBENU השכיבנו

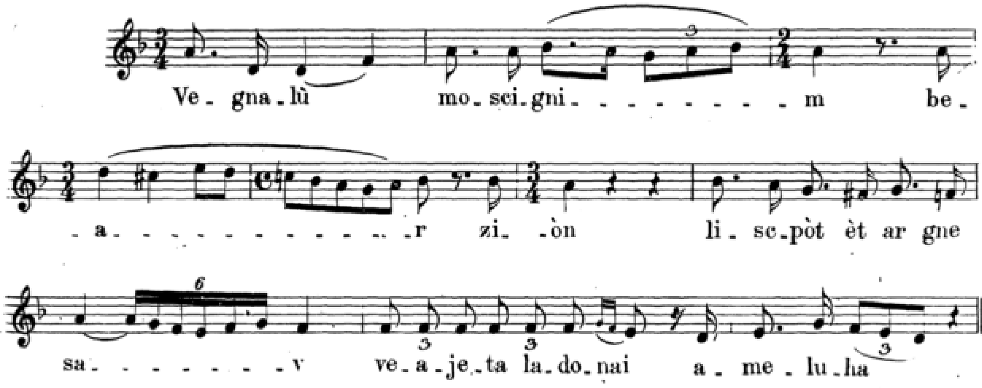


שחרית של מועד
MOÈD MATTINA

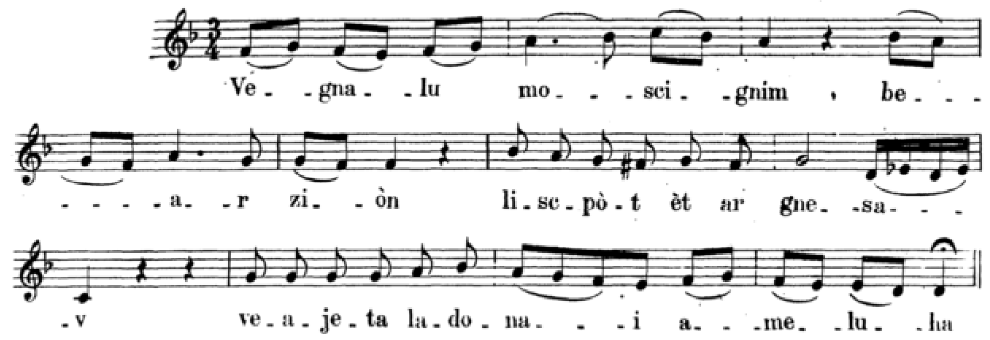
№. 140. VEGNALÙ MOSCIGNIM ועלו מושיעים



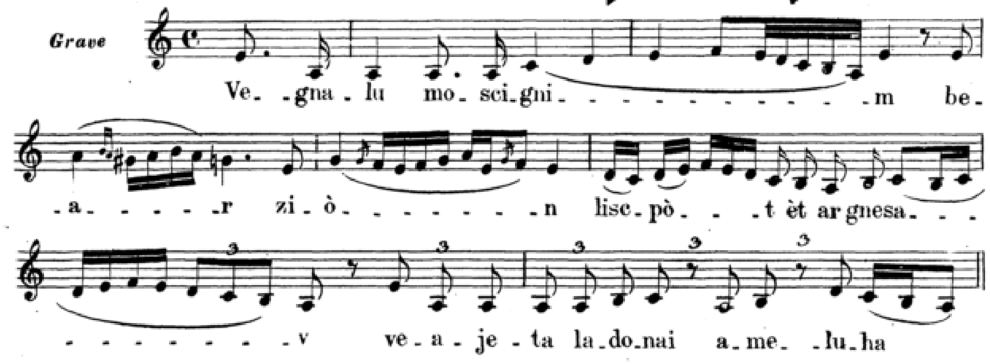
№. 141. VEGNALÙ MOSCIGNIM ועלו מושיעים



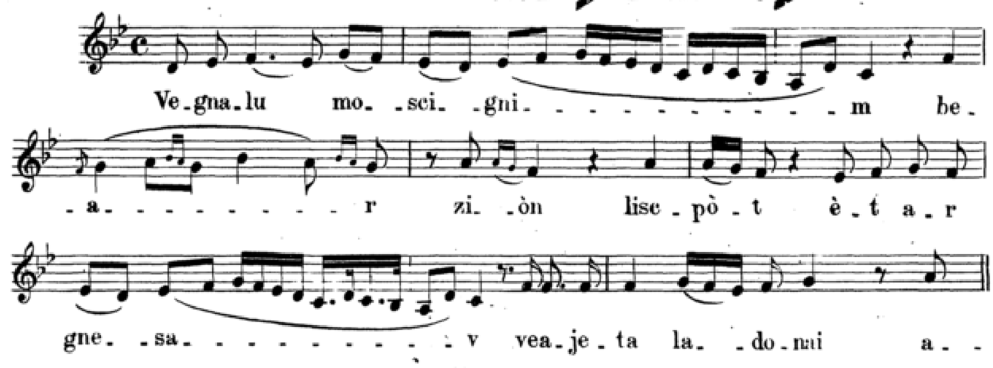
Nº 142. VEGNALÙ MOSCIGNIM Nº 3. ועלו מושיעים

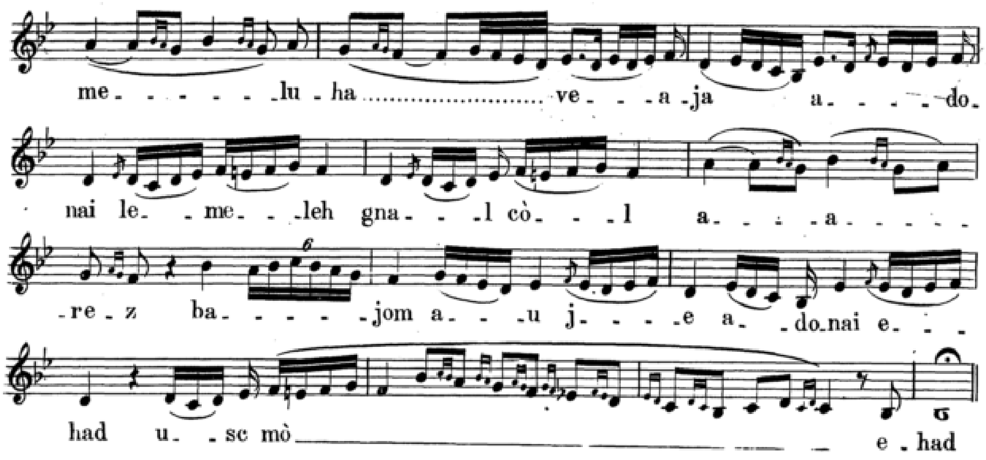


Nº 143. VEGNALÙ MOSCIGNIM Nº 4. ועלו מושיעים

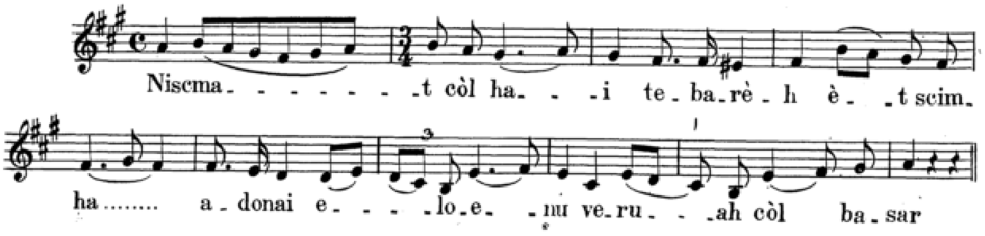


Nº 144. VEGNALÙ MOSCIGNIM Nº 5. ועלו מושיעים

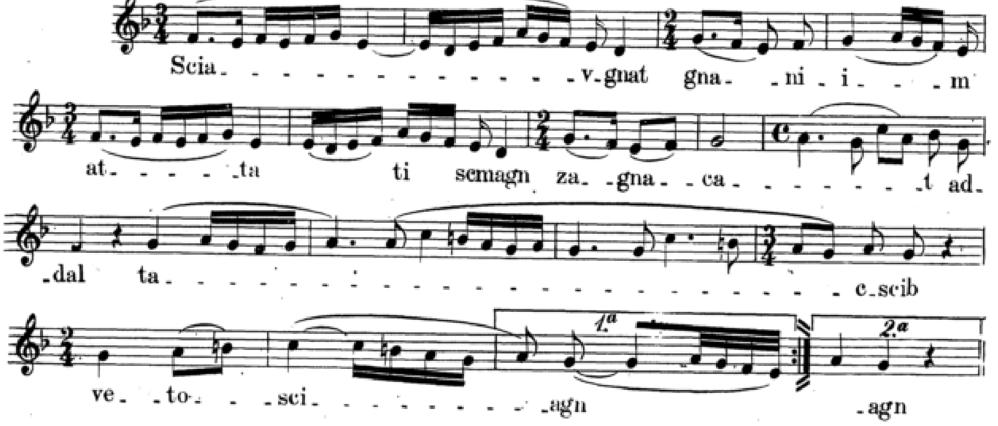




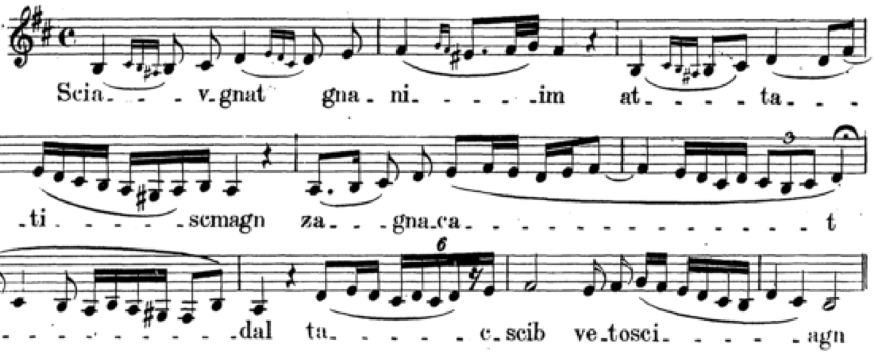
№ 145. NISCMAT נשמת



№ 146. SCIAVGNAT GNANIIM שועת עניים

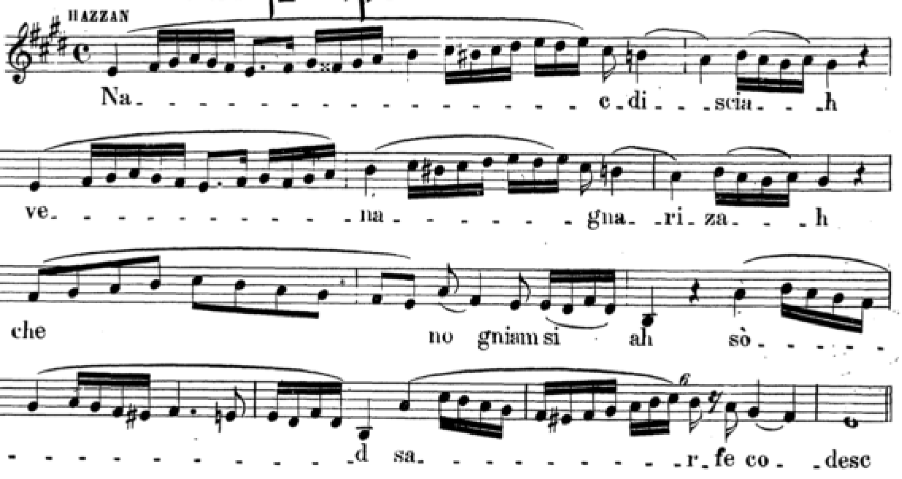


N.º 147. SCIAVGNAT GNANIIM שועת עניים



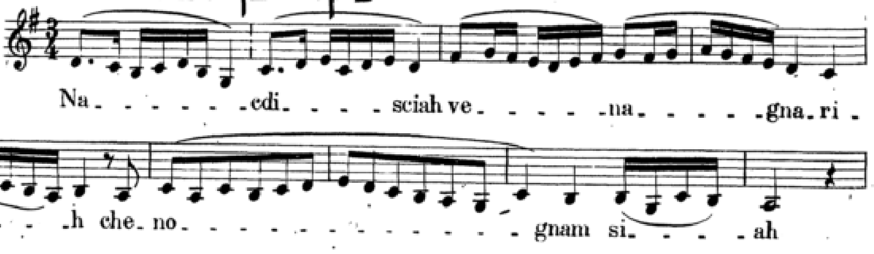
N.º 148. NACDISCIAH נקדישך

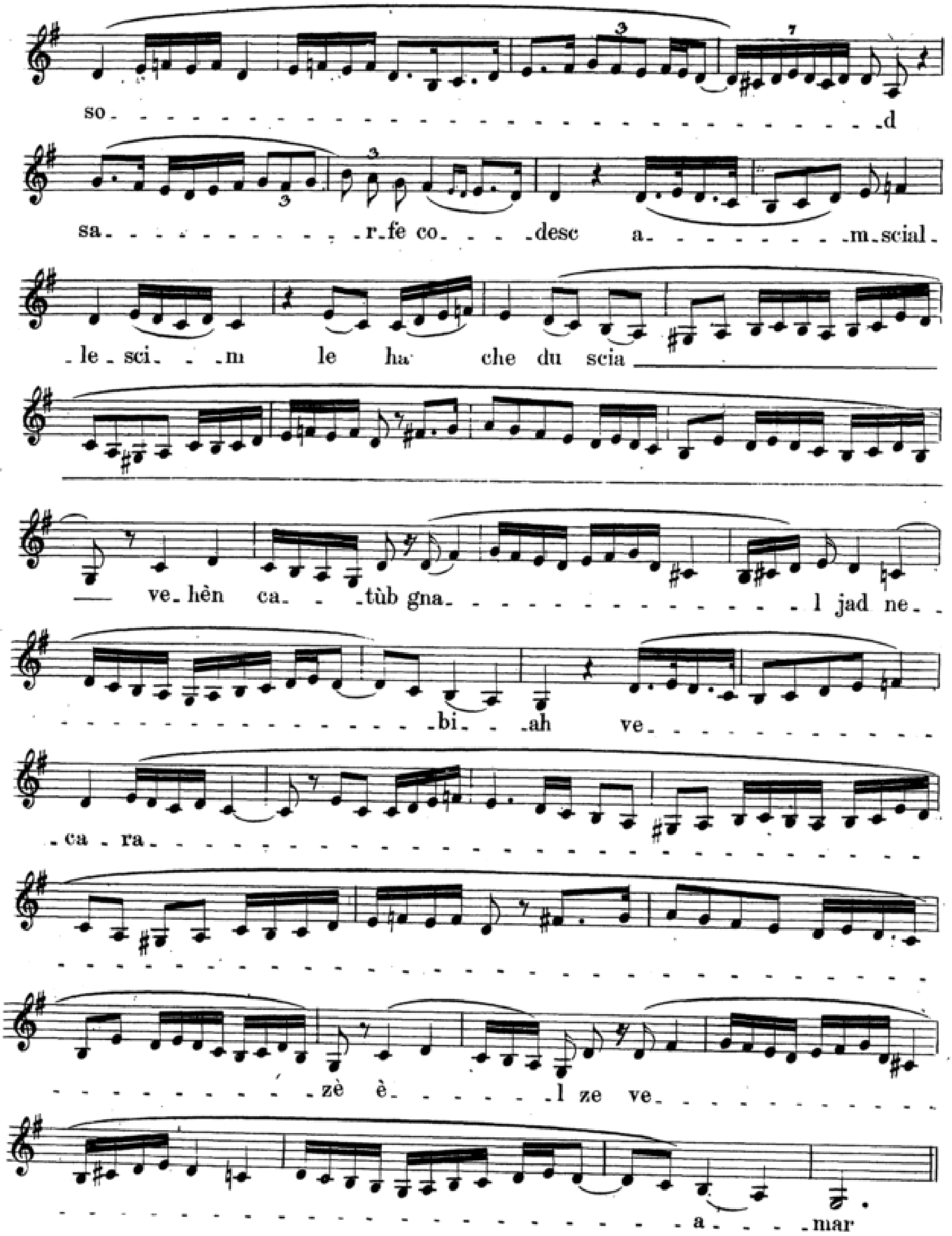
Lento



N.º 149. NACDISCIAH נקדישך

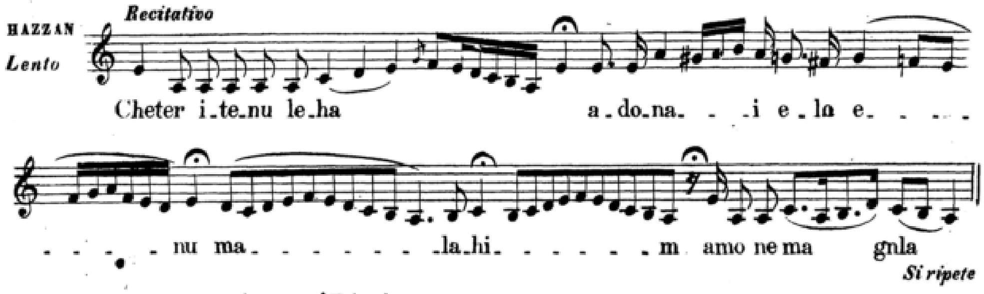
Mosso



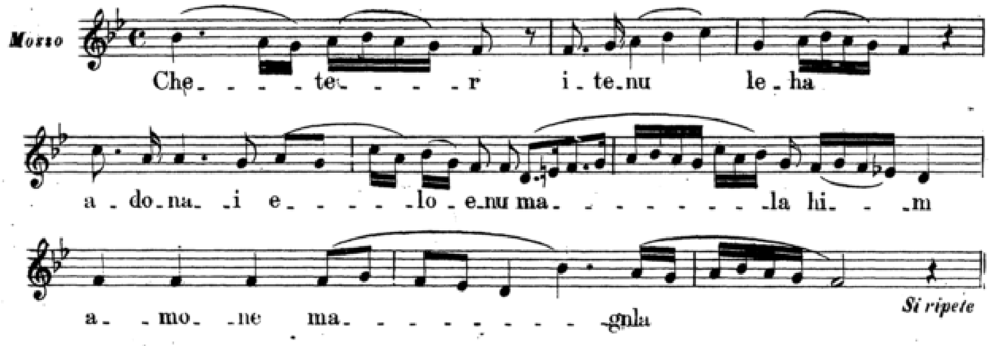

so - d
sa - - - - - - - - - - - - r - fe co - - - - desc a - - - - - - - - - m - scial -
- le - sci - - m le ha che du scia
ve - hên ca - - tùb gna - - - - - - - - - - - - - - - - l jad ne - -
- - - - - - - - - - - - - - - - - bi - - ah ve - - - - - - - - -
- ca - ra -
- - - - - - - - - zè è - - - - - l ze ve - - - - - - - -
- a - - - mar

מוסף של מועד
MUSAF

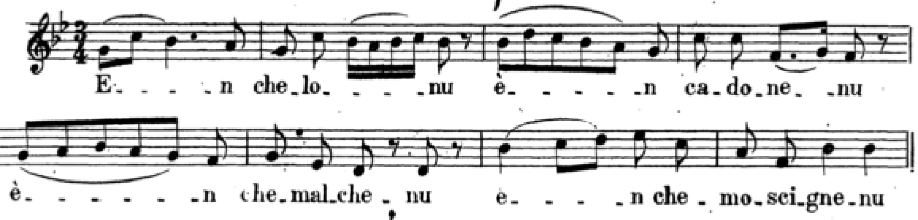
N.o 150. CHETER N.o 1. כתר



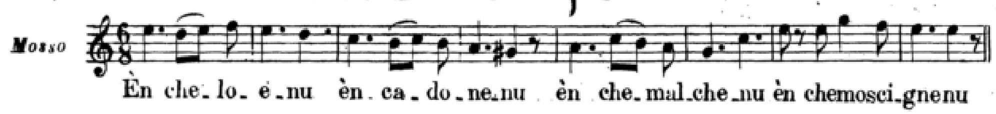
N.o 151. CHETER N.o 2. כתר



N.o 152. ÈN CHELVENU אין כאלהינו

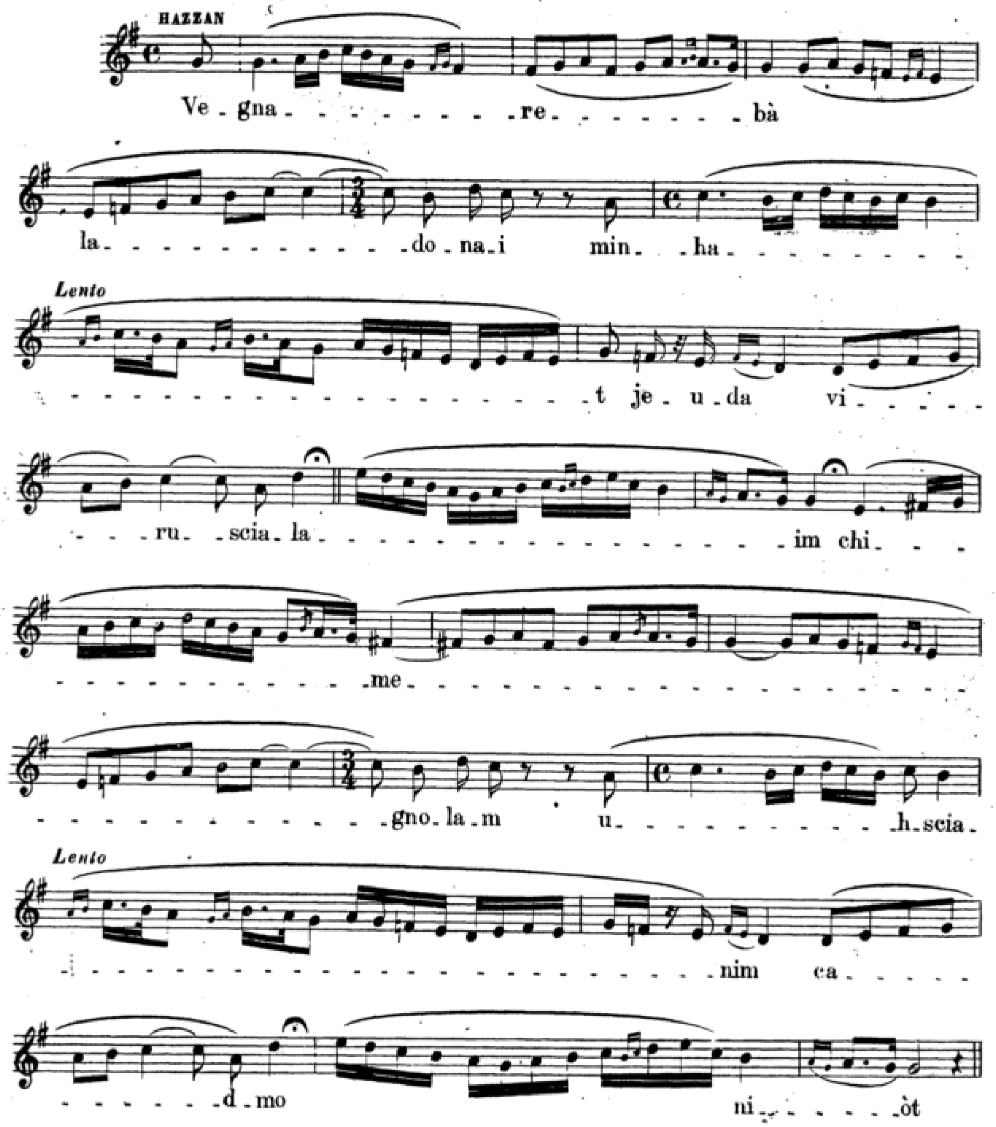


N.o 153. ÈN CHELVENU אין כאלהינו

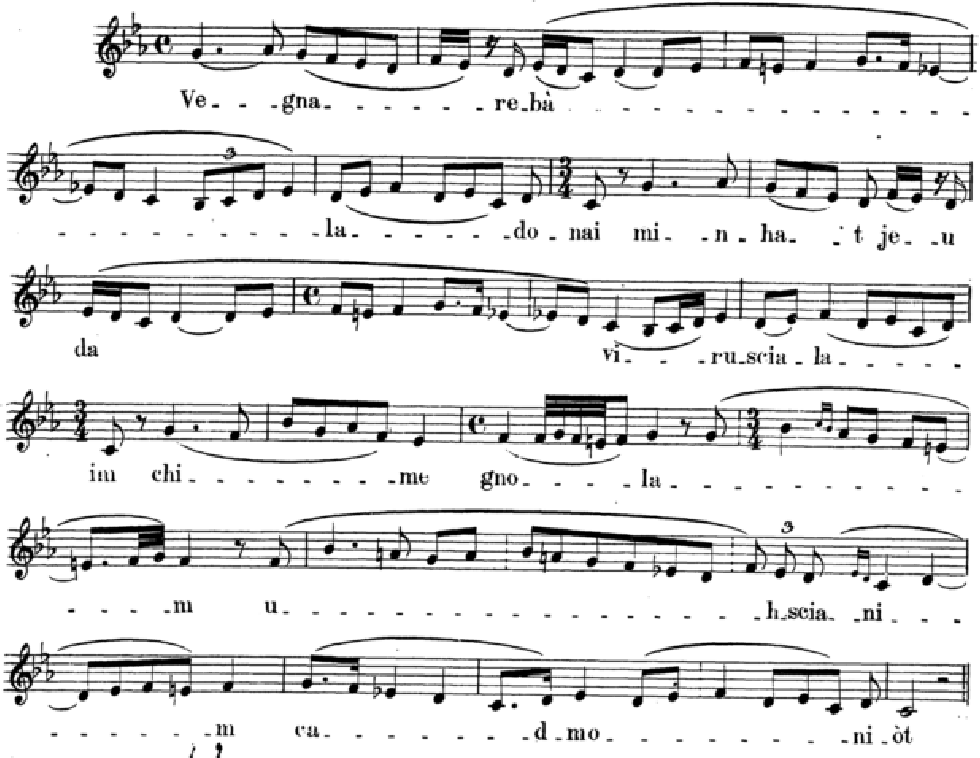


MINHÀ

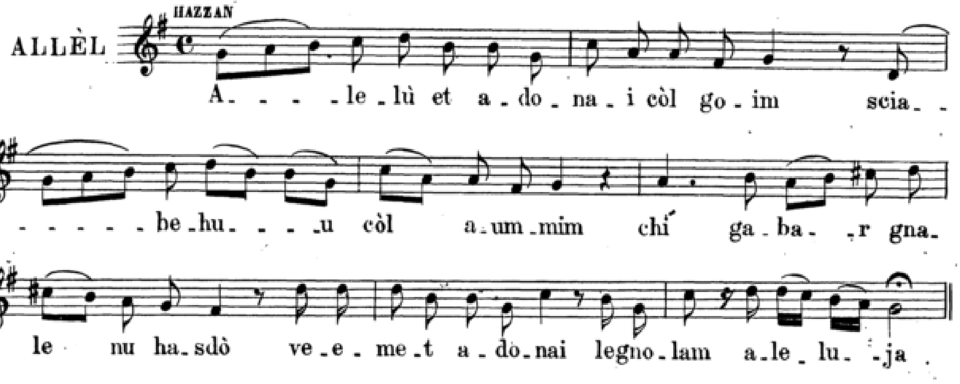
№. 154. VEGNAREBÀ №1. וערבה



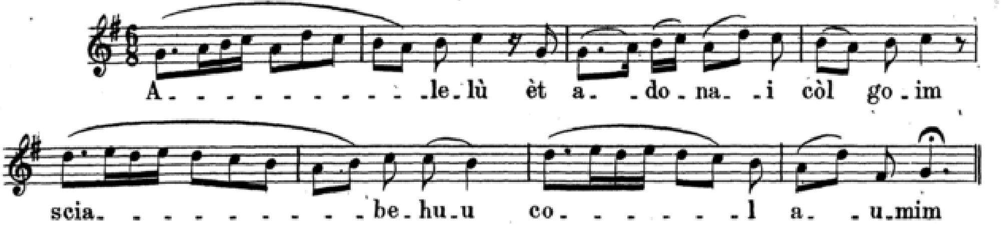
N.º 155. VEGNAREBÀ N.º 2. וערבה



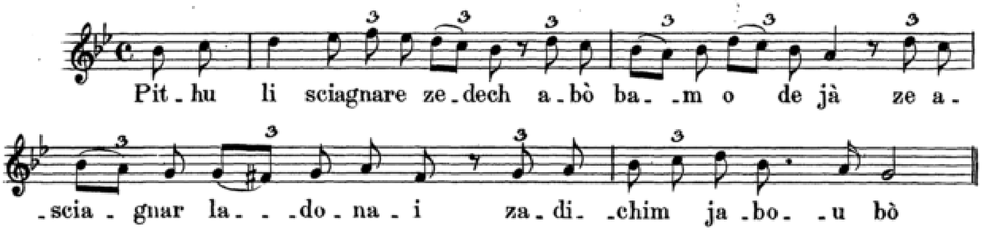
N.º 156. ALELÙ N.º 1. הלל הללו



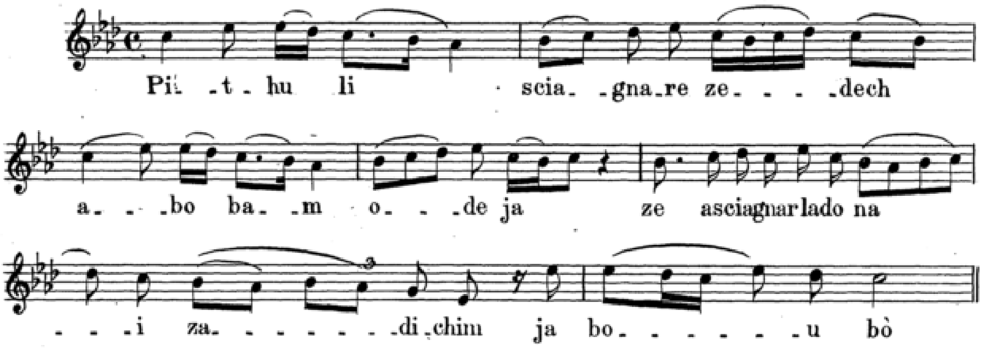
№ 157. ALELÙ № 2. הללו



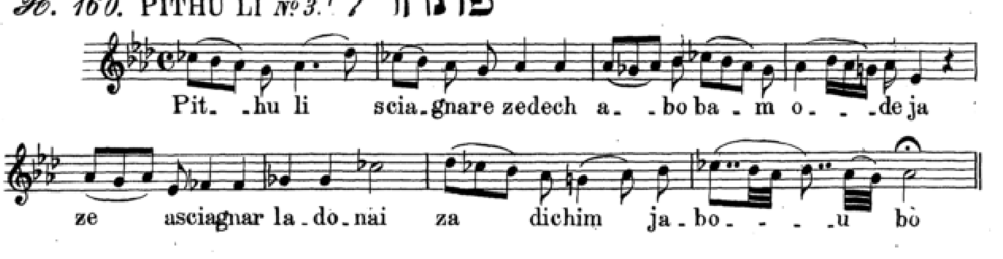
№ 158. PITHU LI № 1. פתחו לי



№ 159. PITHU LI № 2. פתחו לי



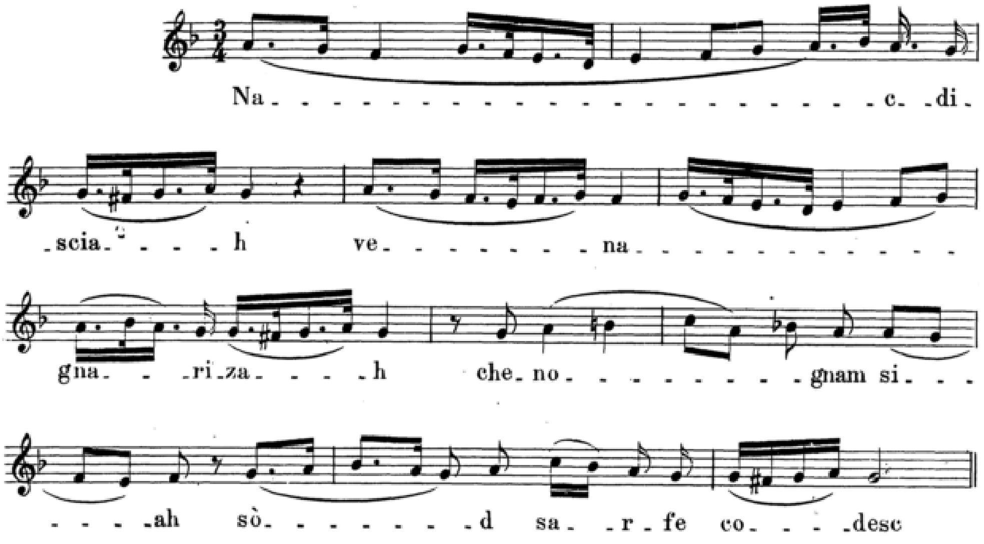
№ 160. PITHU LI № 3. פתחו לי



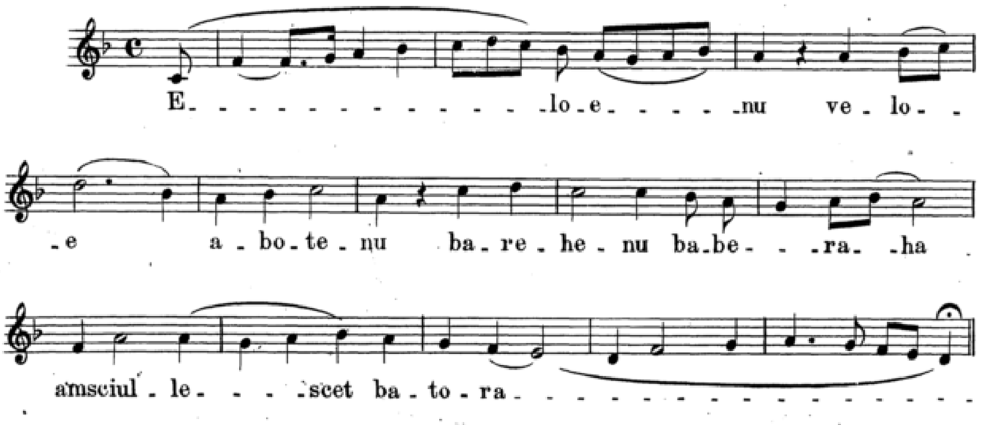
נעדישך של מילה

MILÀ

№. 161. NACDISCIAH

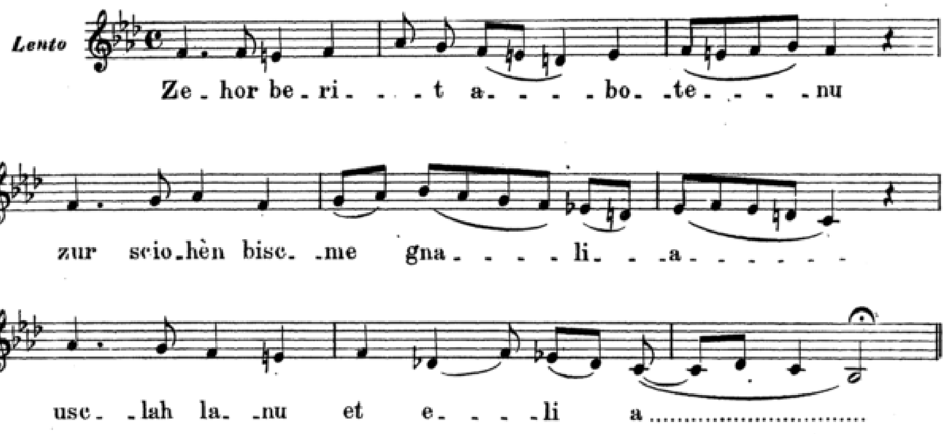


№. 162. ELOENU אלהינו

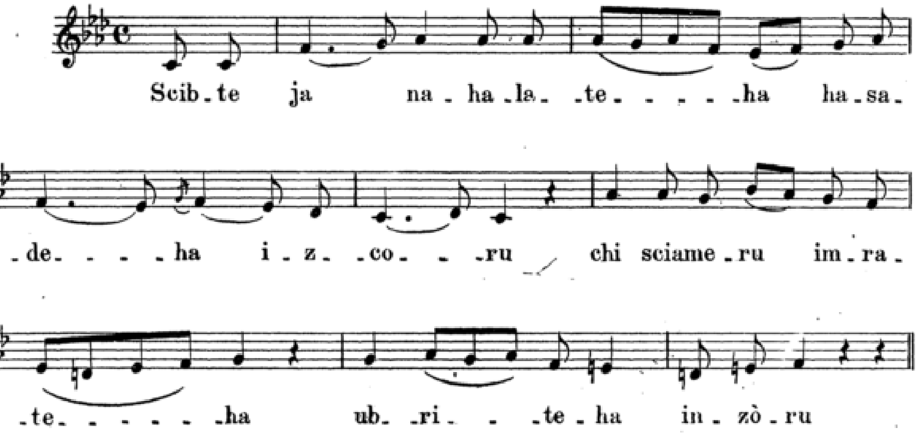


פזמונים למילה
PIZMONIM MILA

№. 163. ZEHOR BERIT זכור ברית



№. 164. SCIBTE JA שבטי יה



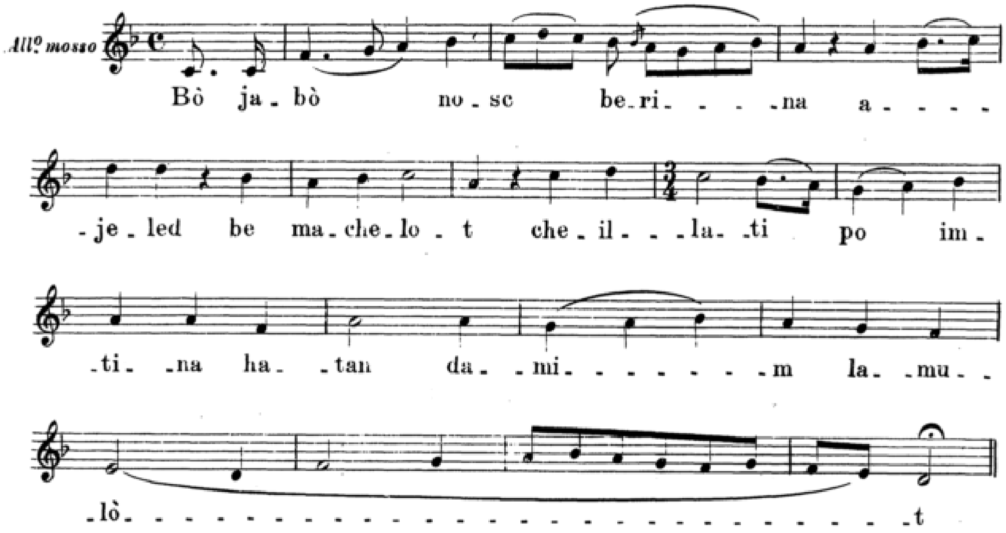
שבת ומילה

№ 165. SCIABBÀT UMILÀ *Musica come* VEGNALÙ MOSCIGNIM *№ 140.*

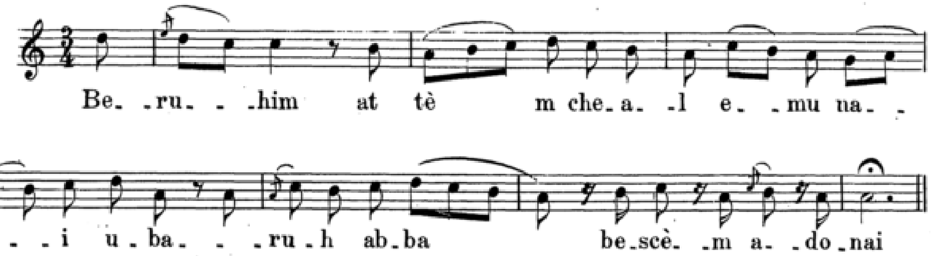
ויום השביעי בשפתי רננות

№ 166. BESIFTE RENANÒT *Musica di* VEJOM ASCEBIGNI *di RÒSC-ASCIANNÀ*

№ 167. BÒ JABÒ בא יבא



№ 168. BERUHIM ברוכים אתם

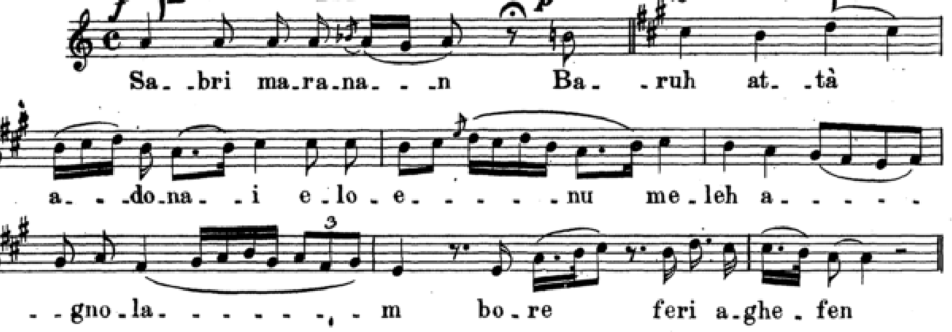


סדר
אירוסין ונשואין
BERAHÒT DI SPOSALIZIO

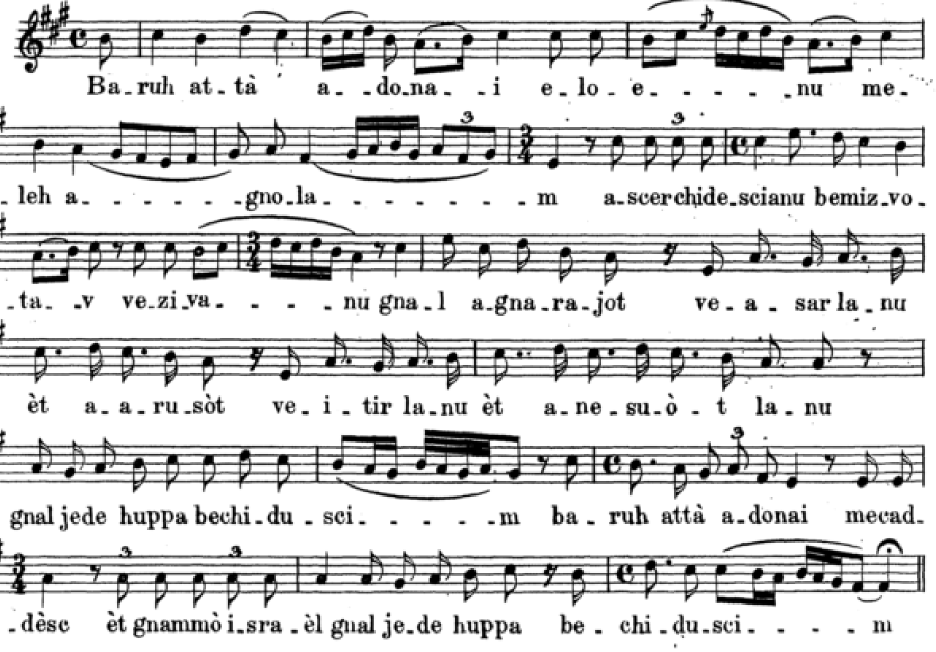
(HATANIM)

N.º 169. SABRI MARANAN E BARUH ATTÀ N.º 1.

סברי מרנן ברוך אתה



N.º 170. BARUH ATTÀ N.º 2. ברוך אתה



ברוך אתה

№ 171. SECONDA PARTE. *I tre primi BARÙH ATTÀ come il primo al segno* 𝄋

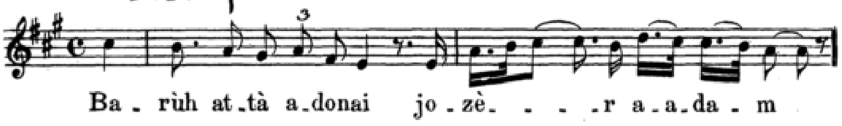
ברוך אתה

Il quarto BARÙH ATTÀ si comincia dal segno 𝄋 *del primo, e si seguita come il Secondo*

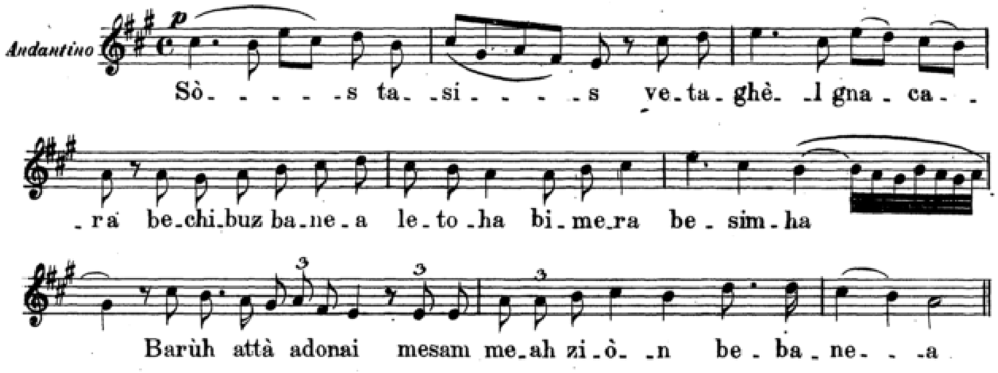
ברוך

sino BARÙH; e poi

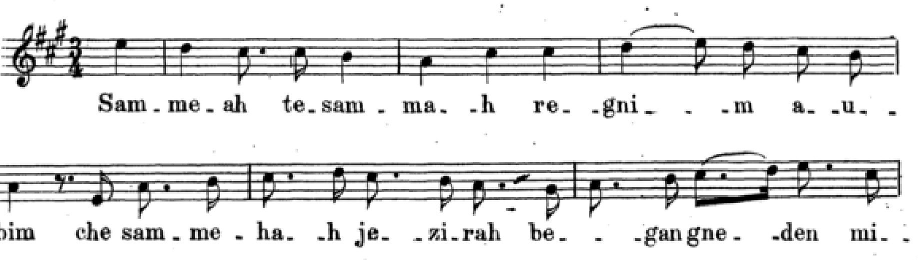
ברוך אתה

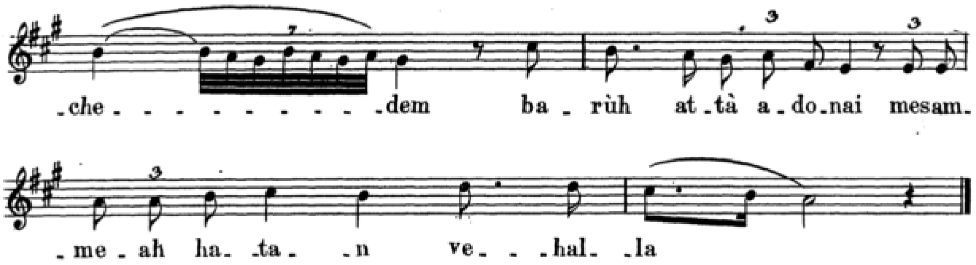


№ 172. SÒS TASIS שוש ותשיש

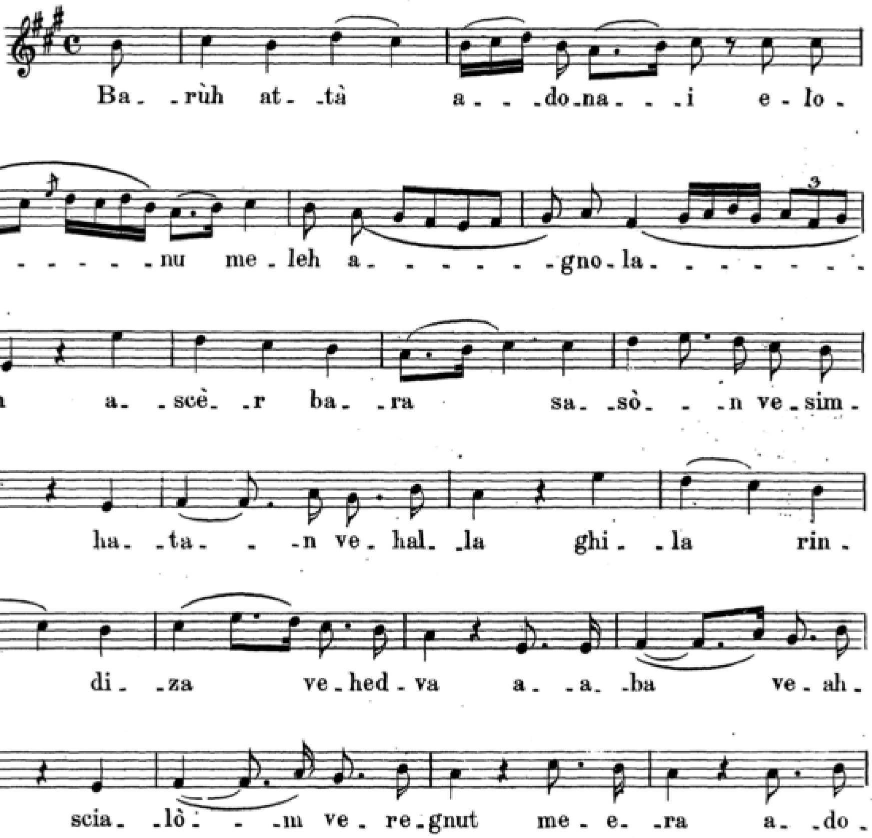


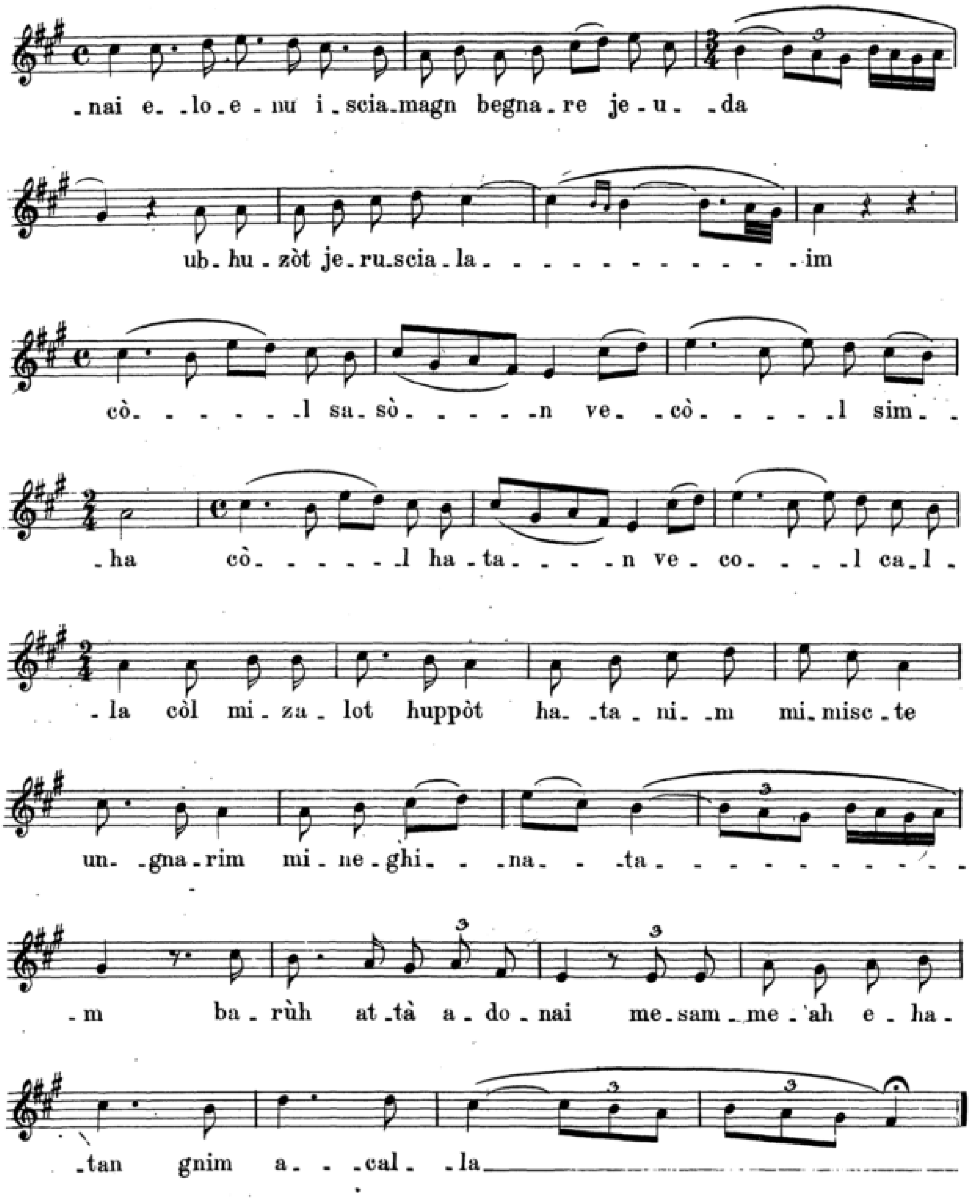
№ 173. SAMMEAH שמח תשמח





№ 174. BARÙH ATTÀ ברוך אתה

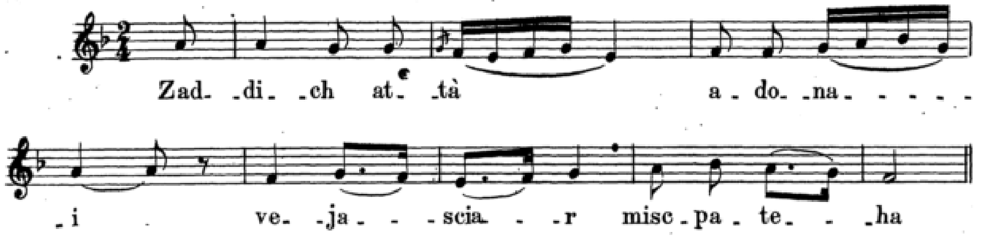



-nai e- -lo-e-nu i-scia-magn begna-re je-u- -da
ub-hu-zòt je-ru-scia-la- - - - - - - - - - - -im
cò- - - - - -l sa-sò- - - - -n ve- cò- - - - -l sim- -
-ha cò- - - - - -l ha-ta- - - -n ve-co- - - -l ca-l-
-la còl mi-za-lot huppòt ha- -ta-ni- -m mi-misc-te
un- -gna-rim mi-ne-ghi- - -na- - -ta- - - - - - - - - -
-m ba-rùh at-tà a-do-nai me-sam- -me-'ah e-ha-
-tan gnim a- - -cal- -la

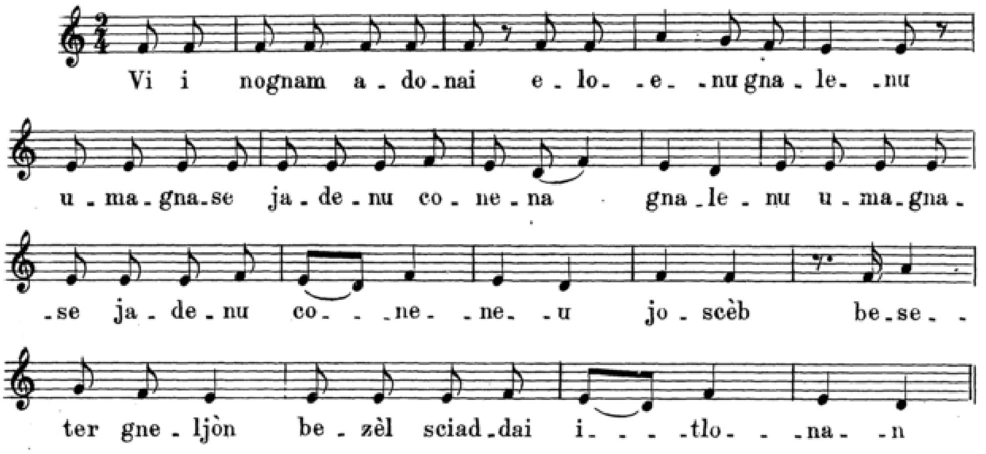
צדוק הדין

SERVIZIO FUNEBRE

N.º 175. ZADDICH ATTÀ צדיק אתה

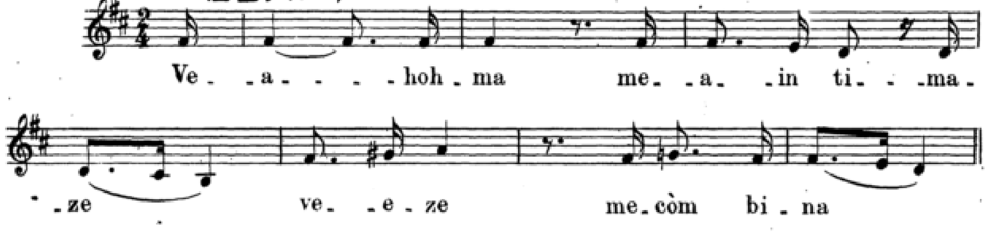


N.º 176. VII NÒGNAM ויהי נועם



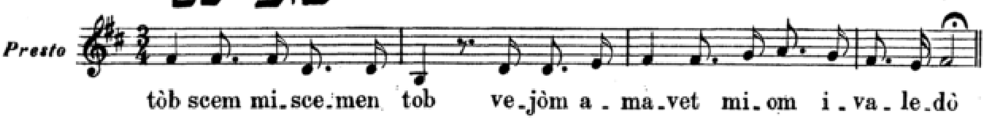
N.º 177. ASCABÀ DEL HAHAM השכבה לחכם

והחכמה

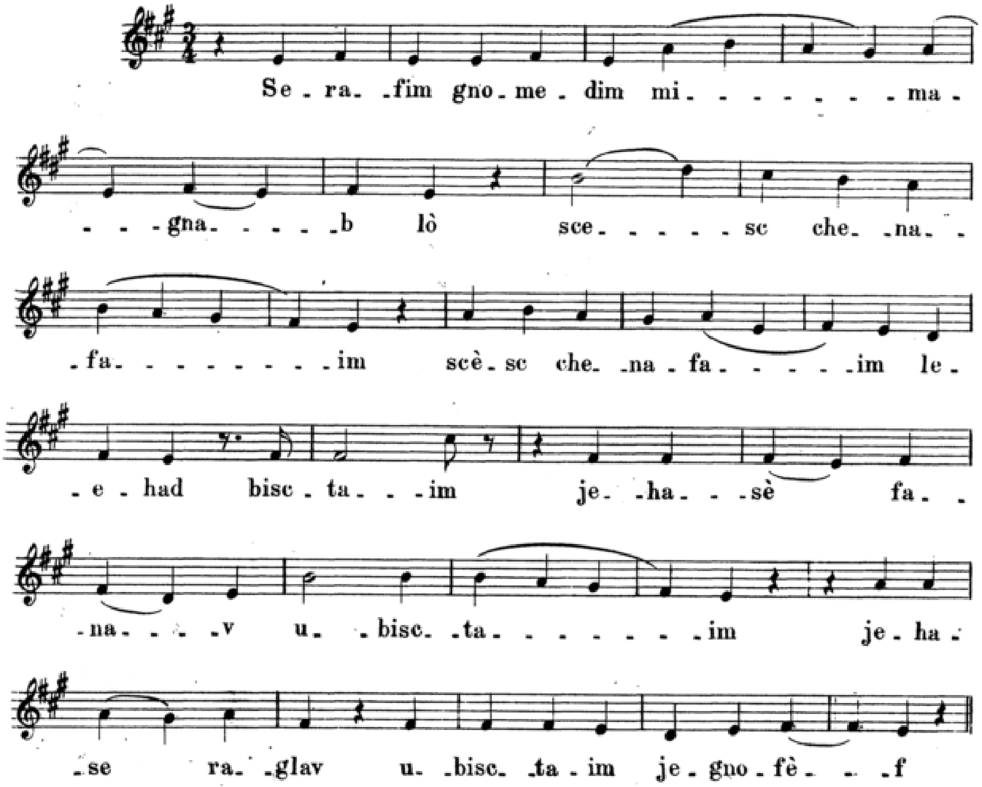


№ 178. ASCABÀ SEMPLICE השכבה לאיש

טוב שם



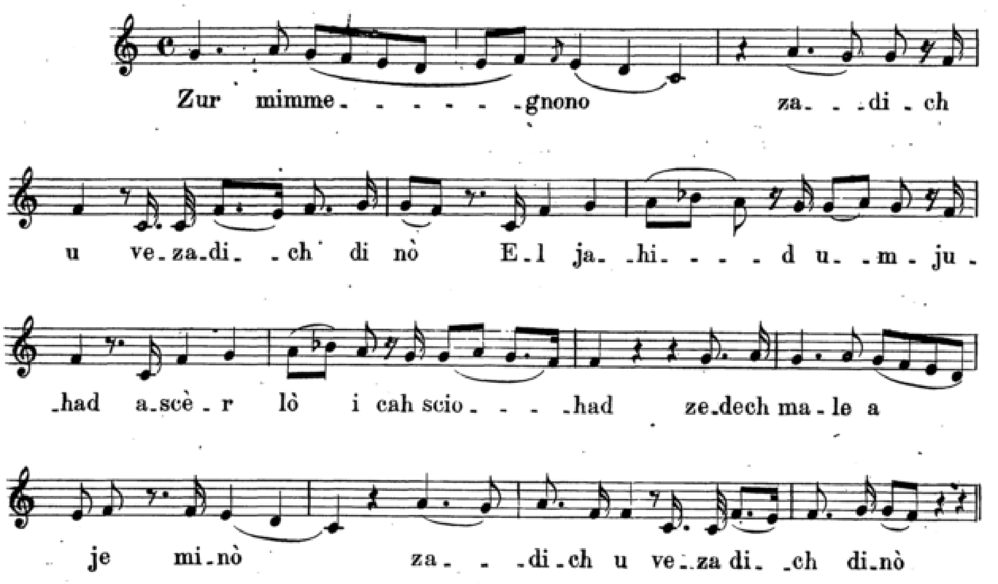
№ 179. SERAFIM GNOMEDIM שרפים עומדים



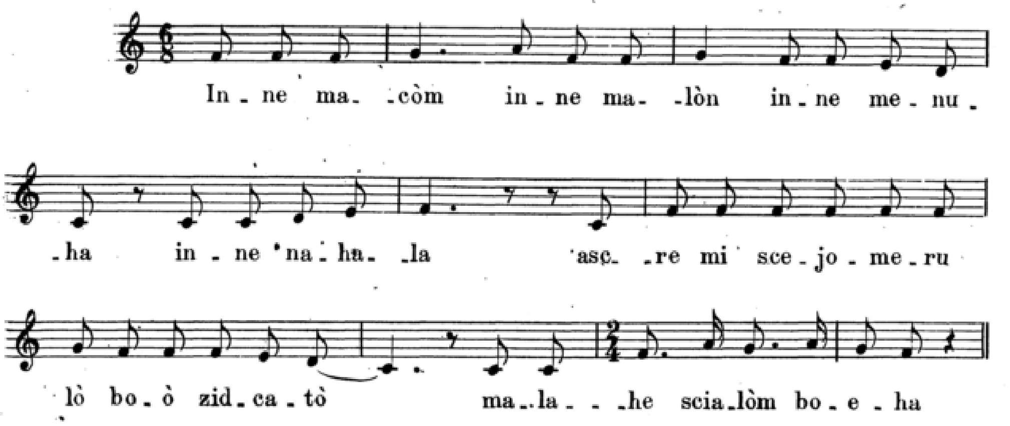
רחם נא

№ 180. RAHÈM NA *Musica di JÀ SCEMÀGN*

№ 181. ZUR MIMMEGNONÒ צור ממעונו

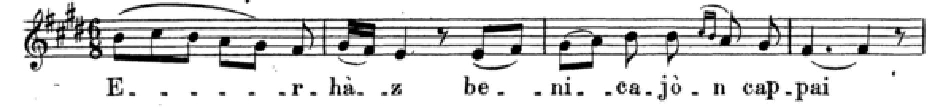


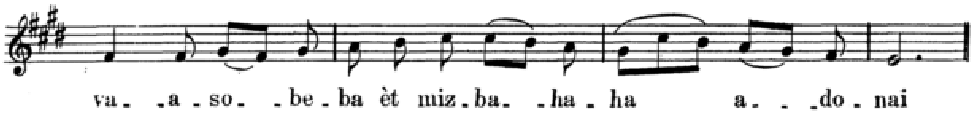
№ 182. INNÈ MACÒM הנה מקום



הושענא רבא
OSCIAGNANÀ RABBÀ

N.º 183. ERHÀZ ארחץ

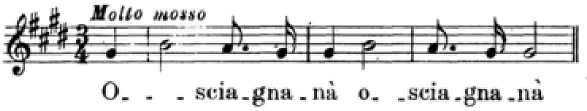




הושענא

N.º 184. OSCIAGNANÀ *1ª ACAFÀ*

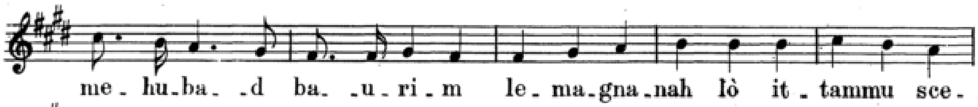
Molto mosso

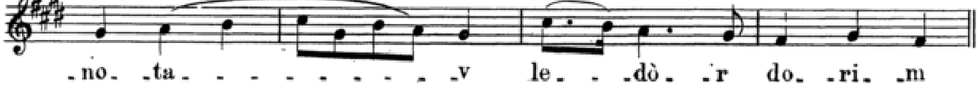


למענך **LEMAGNANÀH** *si dice sottovoce*

למענך

Tempo Mod°





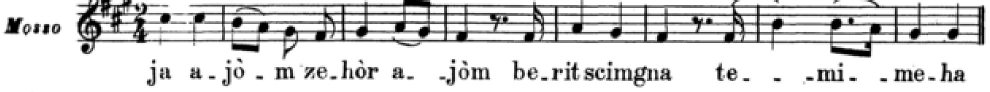
הושענא

N.º 185. OSCIAGNANÀ *l'istessa musica del primo*

הושענא הושענא

N.º 186. TERZO OSCIAGNANÀ, *le due parole* ***OSCIAGNANÀ*** *medesima musica e poi*

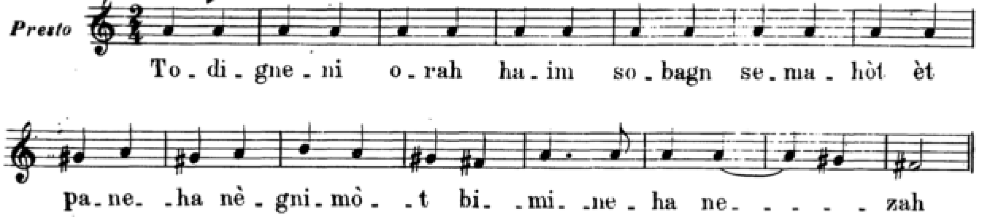
JA AJÒM
יה איום



ויעבור רחמנא
№ 187. RAHAMANA E VAJAGNABÒR *come* CHIPPUR כפור

תודיעני
№ 188. TODIGNENI *Recitativo*

CORO תודיעני



שמע ישראל ה׳ הוא האלהים
№ 189. SCEMAGN ISRAÈL E ADONÀI U AELOIM *come* CHIPPUR כפור

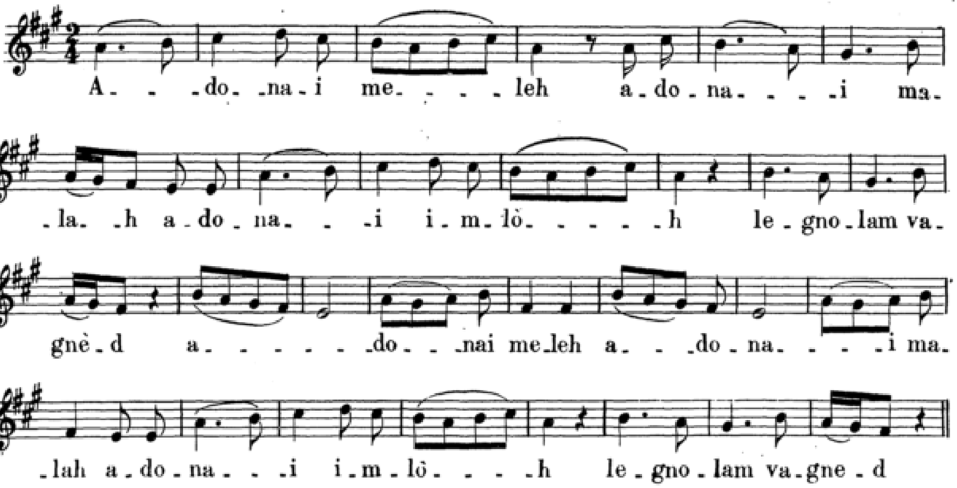
ה׳ מלך אחות קטנה
№ 190. ADONÀI MELEH *Musica di* AHÒT CHETANNÀ *e si termina come* CHIPPUR כפור

ה׳ מלך הקפה
№ 191. 2ª ACAFÀ *come le precedenti e* ADONAI MELEH *Musica di* VEJÒM

ASCEBIGNI ויום השביעי

הקפה
№ 192 3ª ACAFÀ *come la prima*

N.º 193. ADONÀI MELEH ה׳ מלך

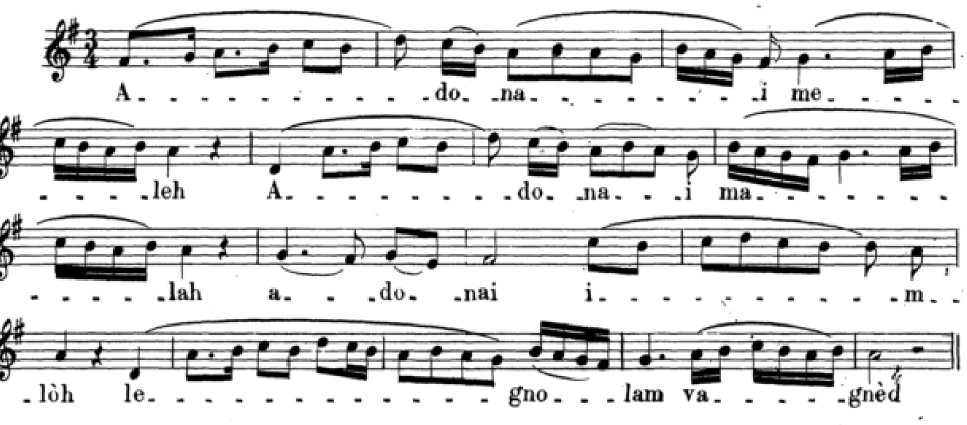


e si termina come CHIPPUR כפור

הקפה הושענא

N.º 194. OSCIAGNANÀ 4.ª ACAFÀ *come le altre sopra*

N.º 195. ADONÀI MELEH ה׳ מלך



si termina come CHIPPUR כפור

הקפה הושענא

N.º 196. ASCIAGNANÀ 5.ª ACAFÀ *come le altre*

יה שמע ה׳ מלך

N.º 197. ADONÀI MELEH *Musica di JÀ SCEMÀGN e si termina come CHIPPÙR* כפור

הקפה הושענא

N.º 198. OSCIAGNANÀ 6.ª ACAFÀ *come le altre*

ראש השנה השיבנו ה׳ מלך

N.º 199. ADONAI MELEH *Musica di ASCIBENU della sera di RÒSC-ASCIANNÀ*

הקפה הושענא

N.º 200. OSCIAGNANÀ 7.ª ACAFÀ *come le altre*

שמחת תורה מתי יבושר עם ה׳ מלך

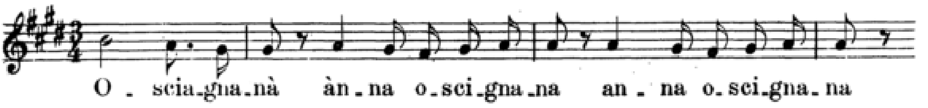
N.º 201. ADONAI MELEH *Musica di MATAI JEBUSAR GNAM (SIMHÀ TORÀ) e sino*

בימינך נצח

BIMINEHÀ NEZAH come CHIPPÙR כפור

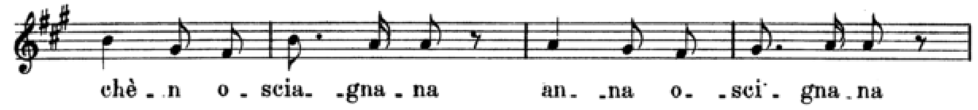
הושענא אנא הושיעה נא

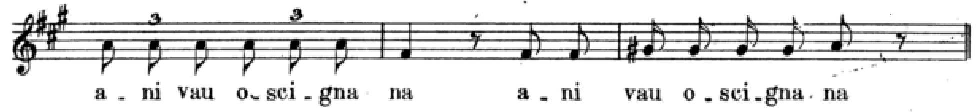
N.º 202. OSCIAGNANÀ ÀNNÀ OSCIGNANA



il restantante sottovoce sino ARANNÈN ארנן

ולשמך





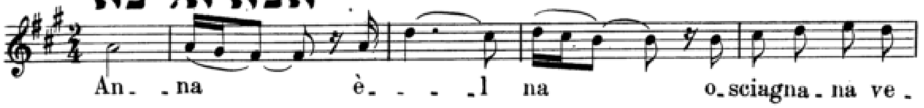
כהושעת

No. 203. I DUE CHEOSCIÀGNTA *Musica como sopra*

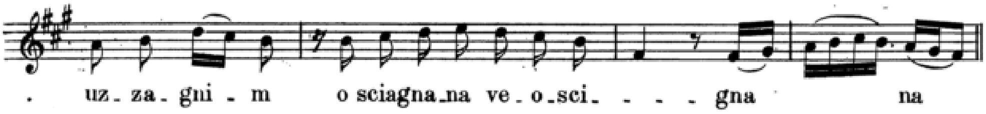
אנא אל נא

No. 204. ANNA ÈL NA

אנא אל נא

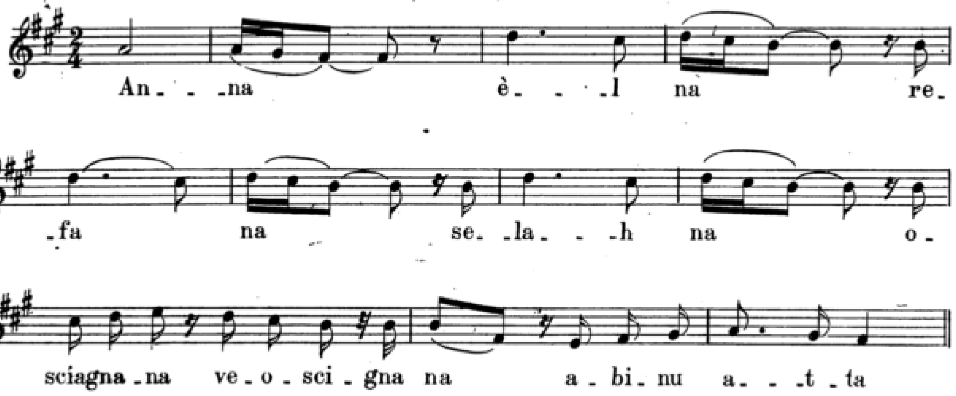


UBARÈH וברך



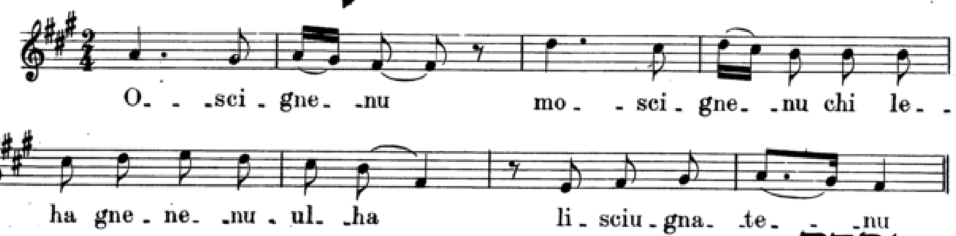
No. 205. 2º e 3º ÀNNA *l'istessa Musica* אנא

№ 206. 4ª ANNA אנא אנא אל נא



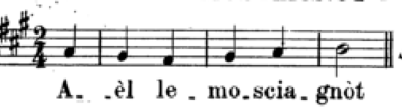
Si ripete il restante sottovoce e la Finale come UBARÈH וברך

№ 207. OSCIGNENU הושיענו



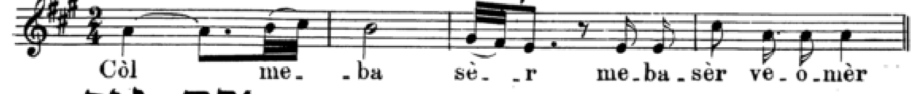
Si ripete il restante sottovoce e la finale come UBAREH וברך

№ 208. AÈL LEMOSCIAGNÒT האל למושעות



Si ripete il restante sottovoce, finale come UBAREH וברך

№ 209. CÒL MEBASÈR קול מבשר



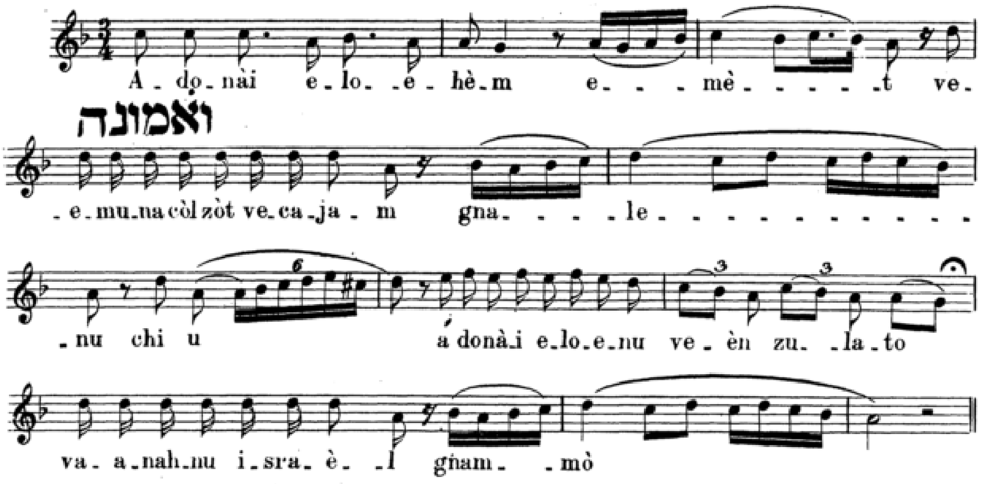
יפה נוף

№ 210. JEFE NOF *Musica di ERHÀZ* ארחץ

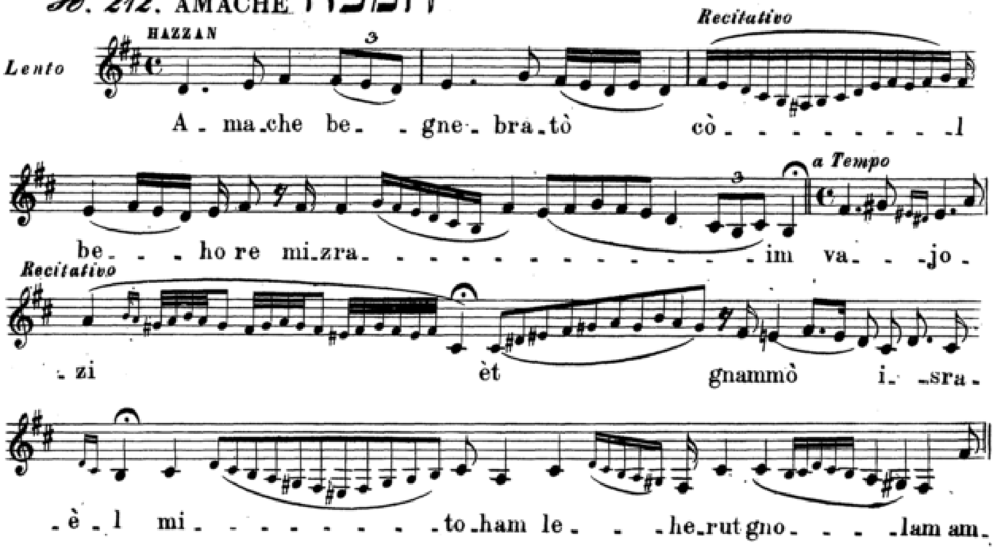
שמחת תורה

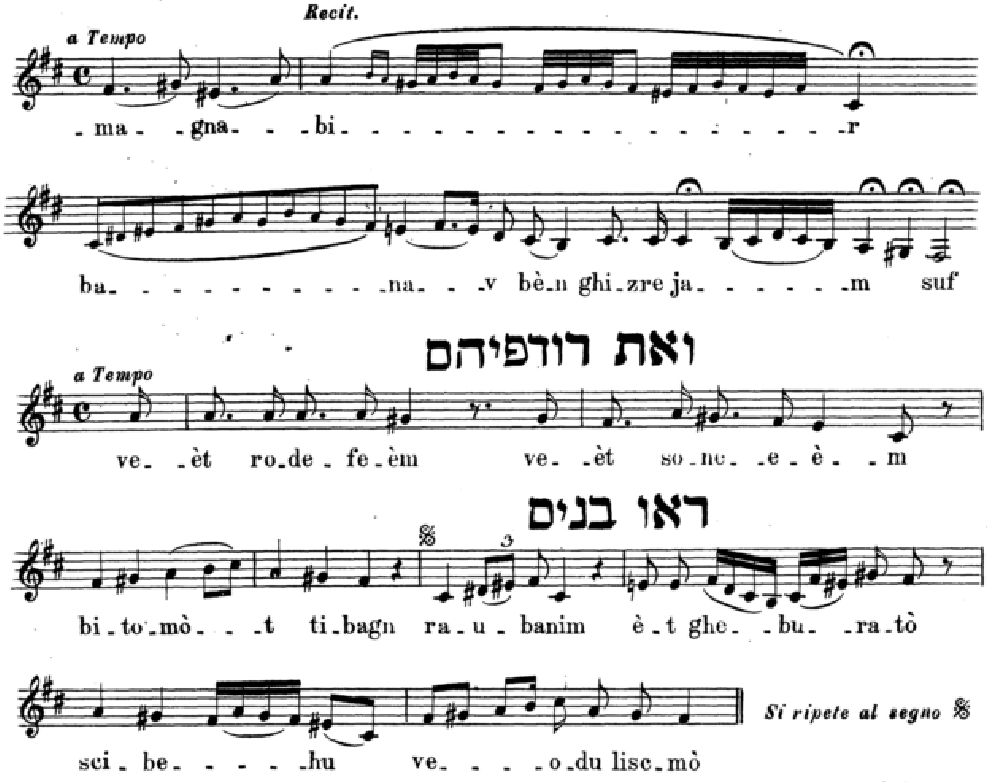
SIMHÀT TORA

N.º 211. ADONÀI ELOCHÈM EMÈT ה׳ אלהיכם אמת

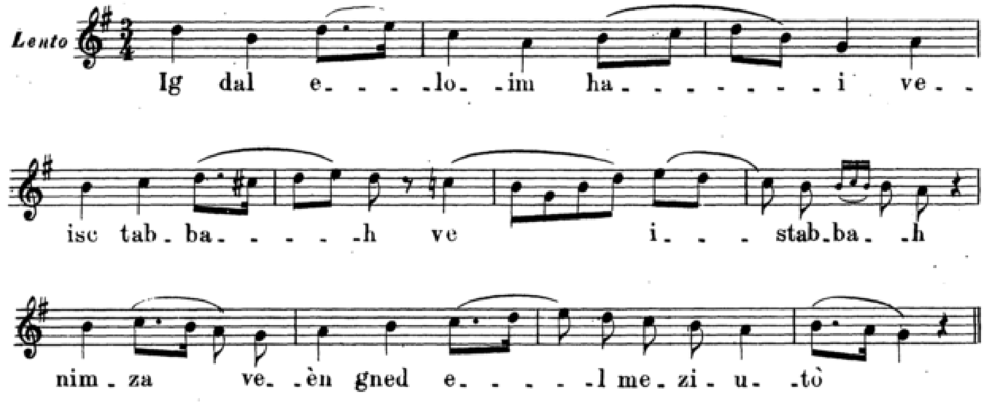


N.º 212. AMACHÈ המכה

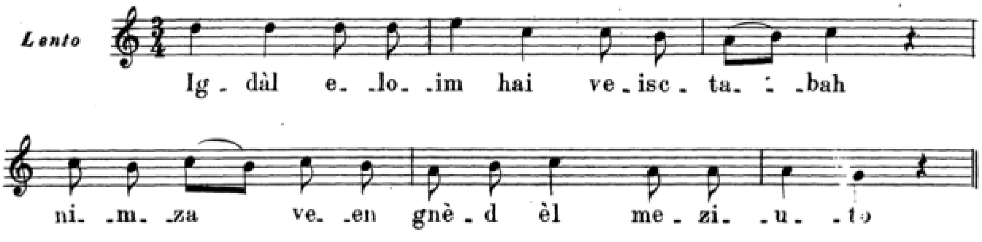




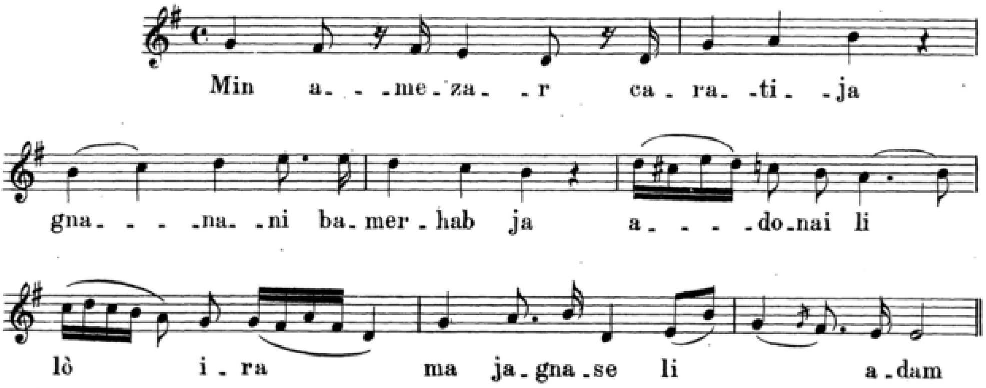
№ 213. IGDÀL № 1. יגדל



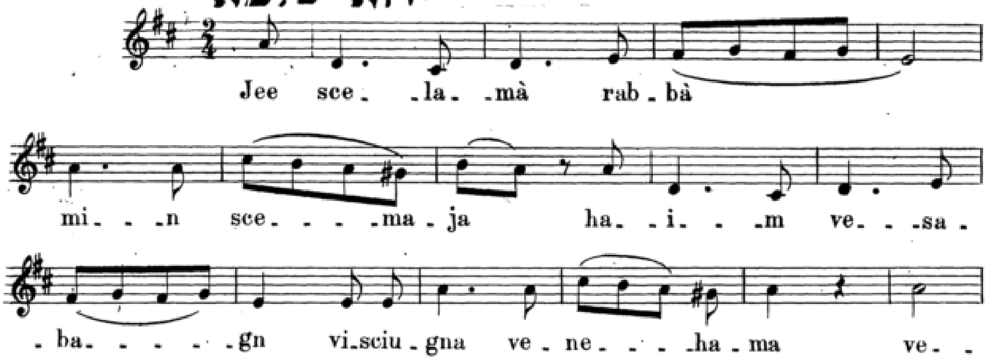
Nº 214. IGDÀL Nº 2. יגדל

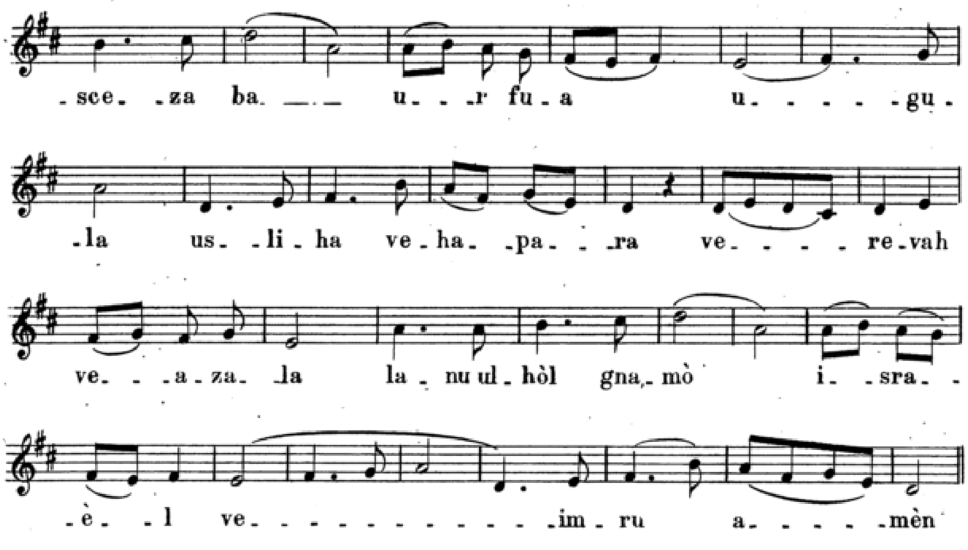


Nº 215. MIN AMEZÀR מן המצר

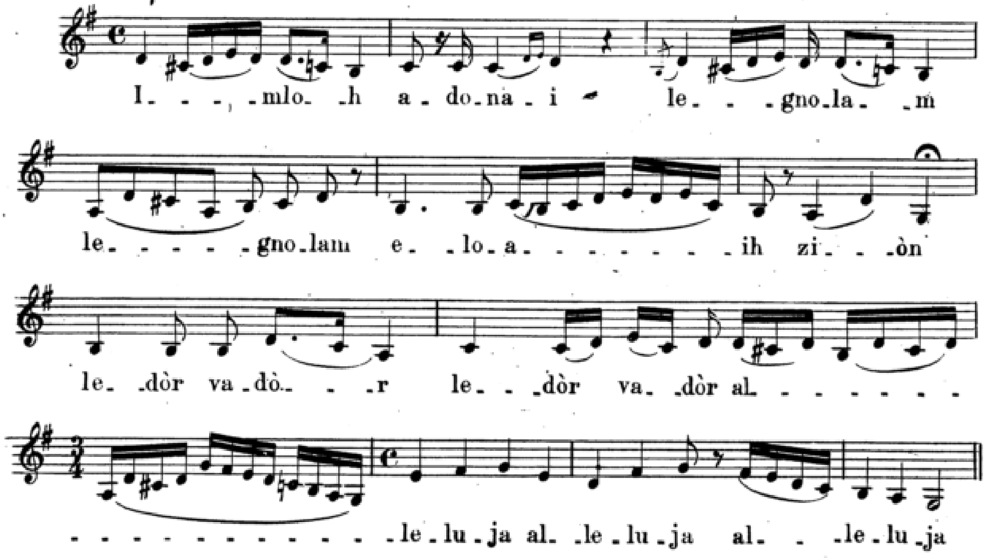


Nº 216. JEE SCELAMÀ RABBÀ יהא שלמא רבא
יהא שלמא



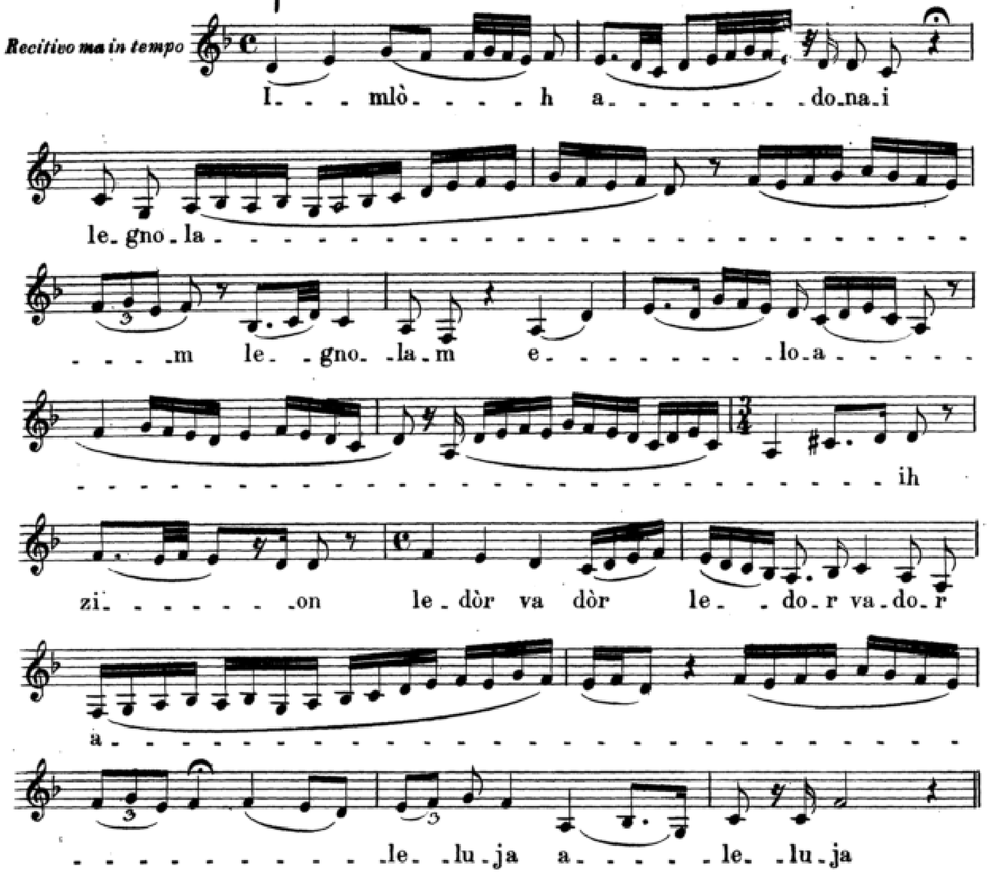


№ 217. IMLÒH № 1. ימלוך
ימלוך



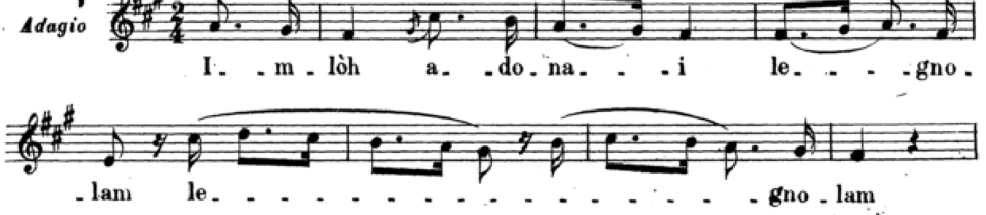
№ 218. IMLÒH № 2. ימלוך

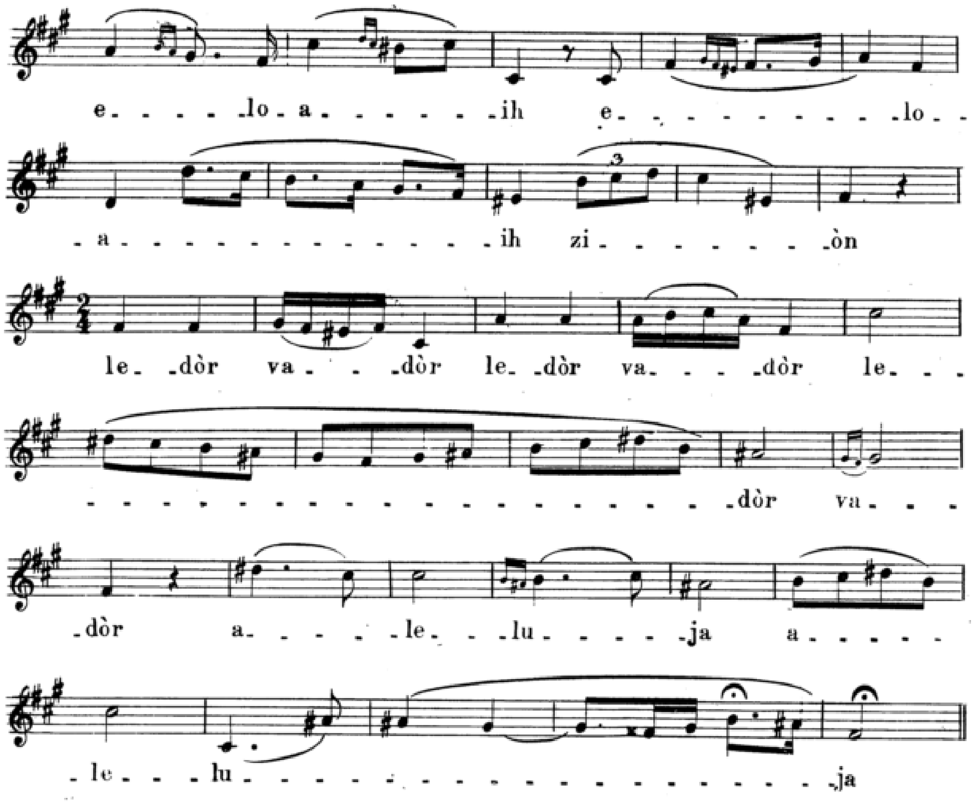
ימלוך



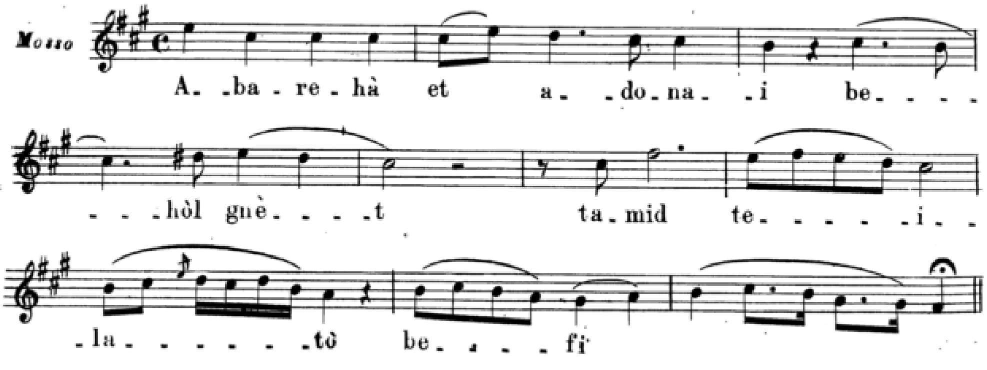
№ 219. IMLÒH № 3. ימלוך

ימלוך





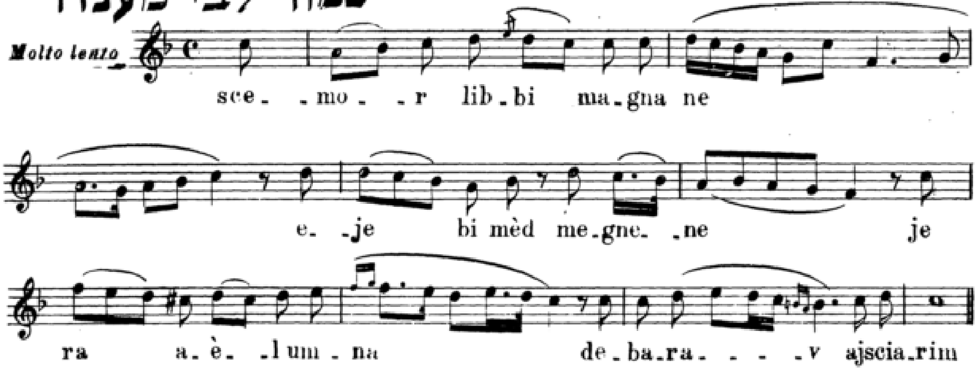
№ 220. ABAREHÀ אברכה



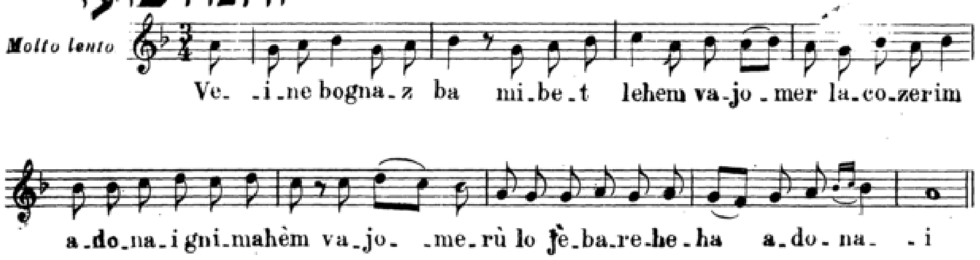
שבועות

SCIABUGNOT

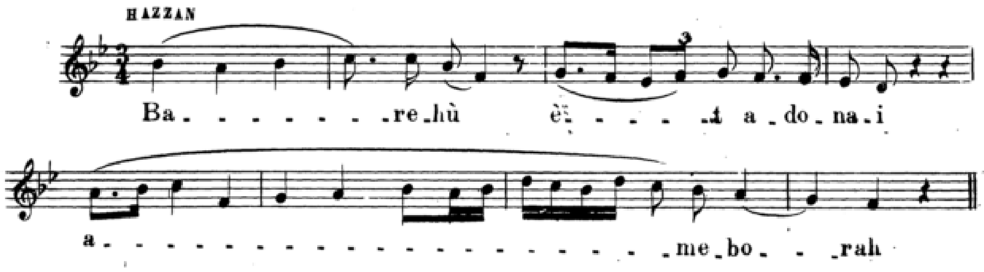
№. 221. AZARÒT שבועות
שמור לבי מענה



№. 222. RUT רות
והנה בועז



№. 223. BAREHÙ ברכו



תשעה באב

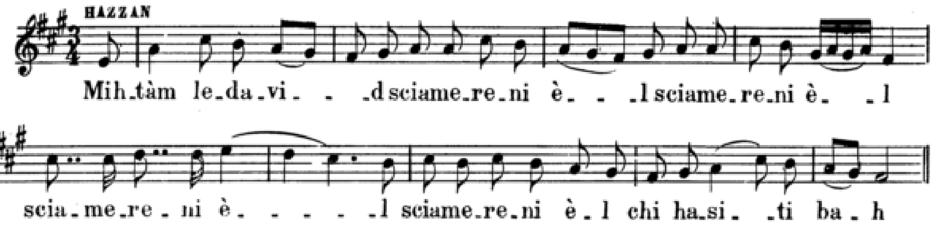
TISCGNÀ BEÀB

ערבית

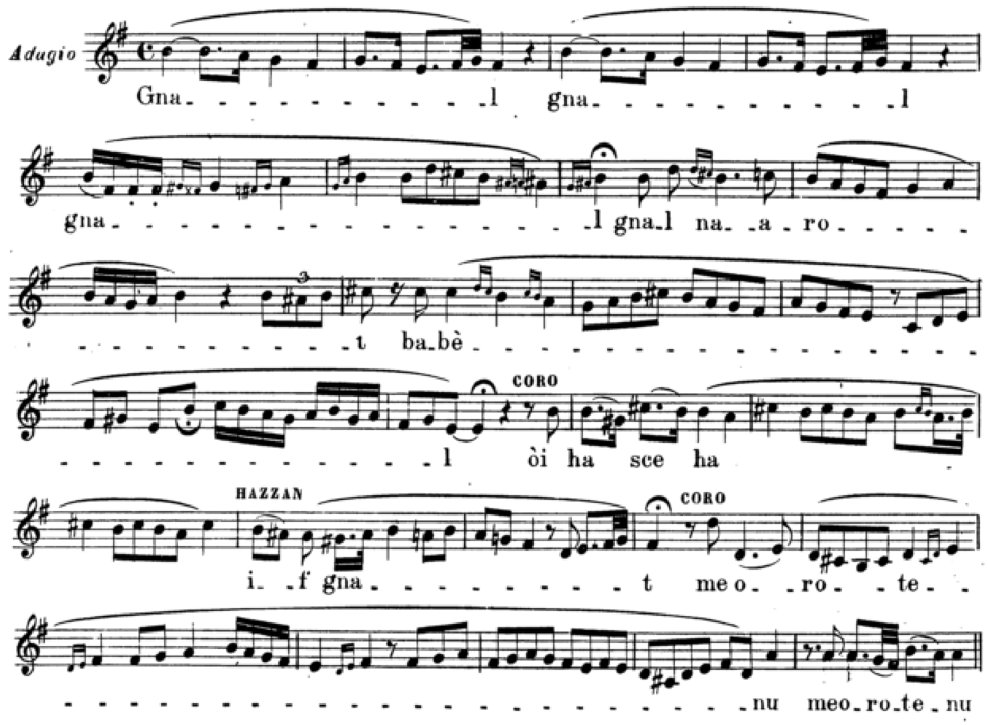
PREGHIERE DELLE SERA

Quando succede di Sabato sera si aggiunge

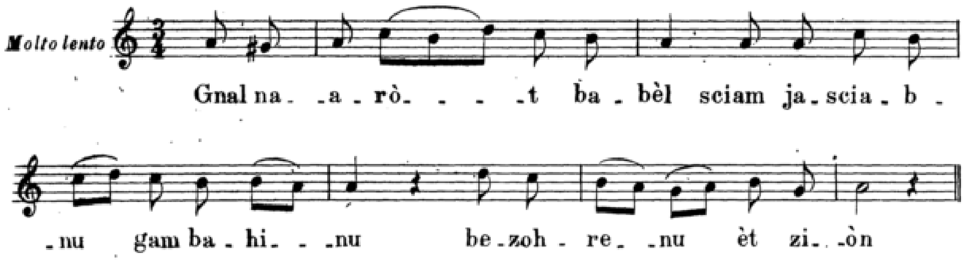
Nº 224. MIHTÀM LEDAVID מכתם לדוד



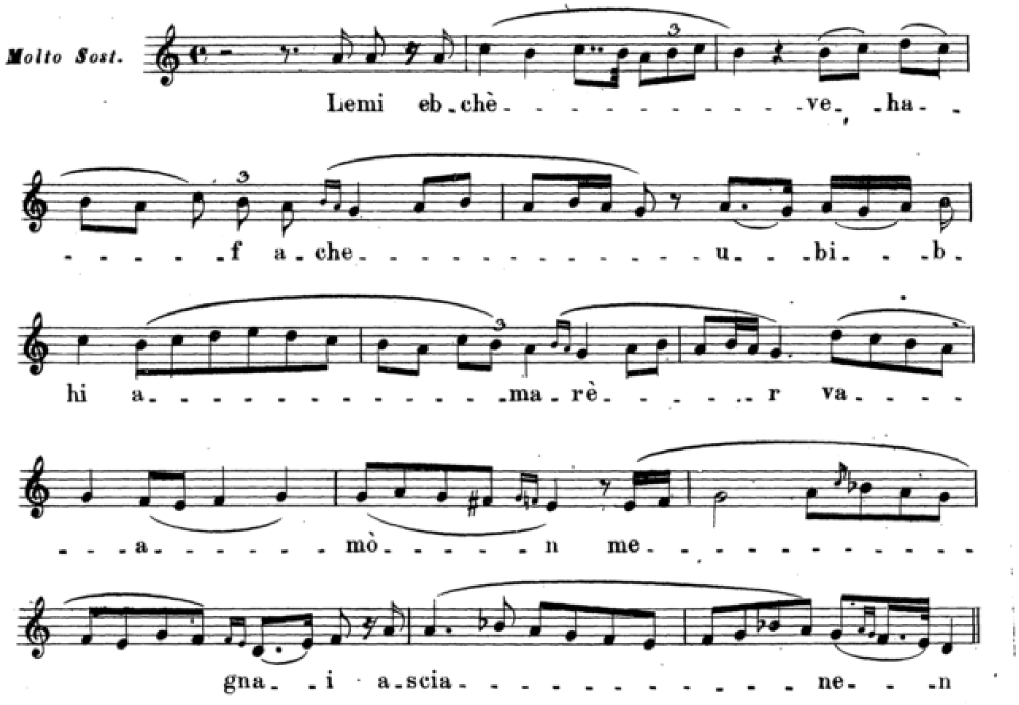
Nº 225. GNAL NAARÒT על נהרות



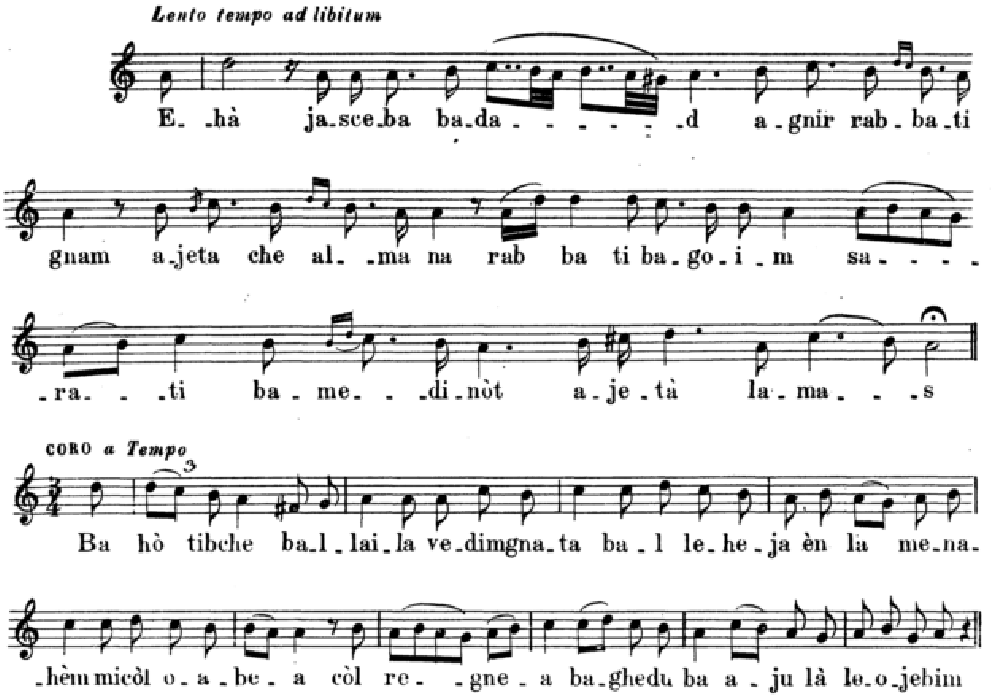
№. 226. GNAL NAARÒT על נהרות



№. 227. LEMI EBCHÈ למי אבכה

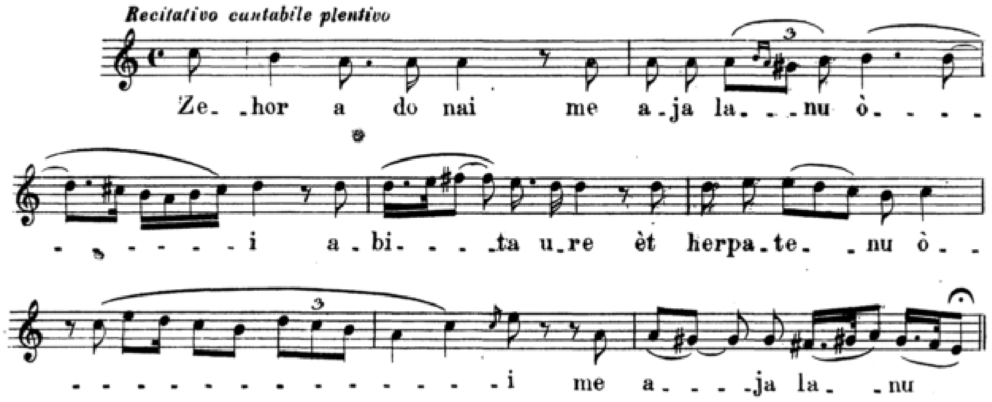


№. 228. EHÀ איכה



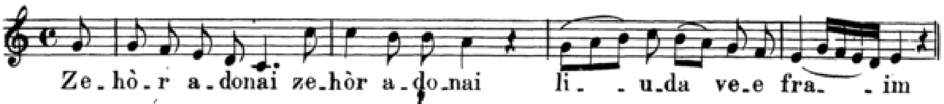
זכור ה מה היה לנו אוי

№. 229. ZEHÒR ADONÀI ME AJA LANU ÒI

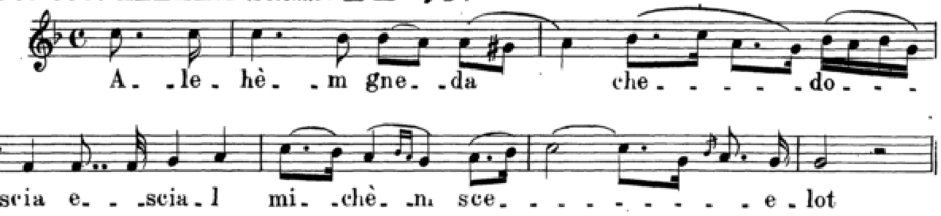


זכור ה׳ ליהודה

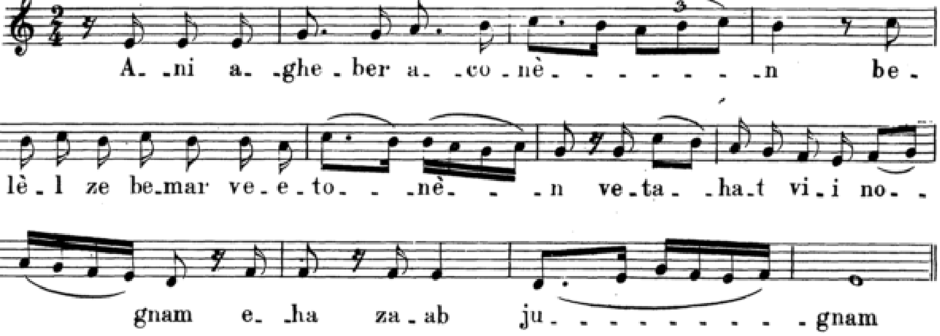
№. 230. ZEHÒR ADONÀI LIUDA VEEFRAIM



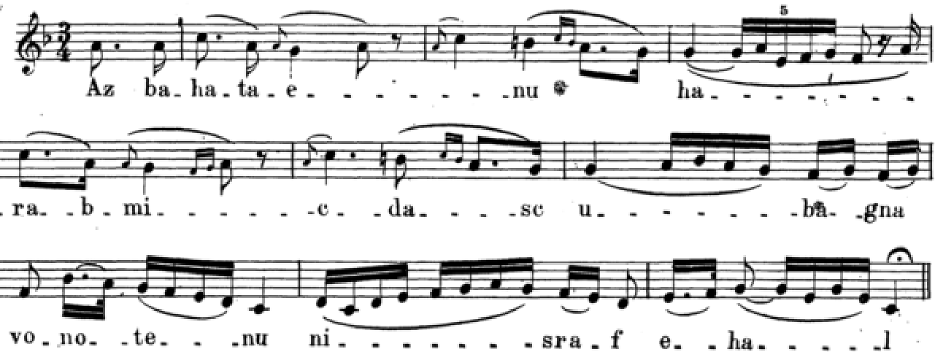
№. 231. ALEHÈM (*Solenne*) אליכם



№. 232. ANI AGHEBER ACONÈN אני הגבר אקונן



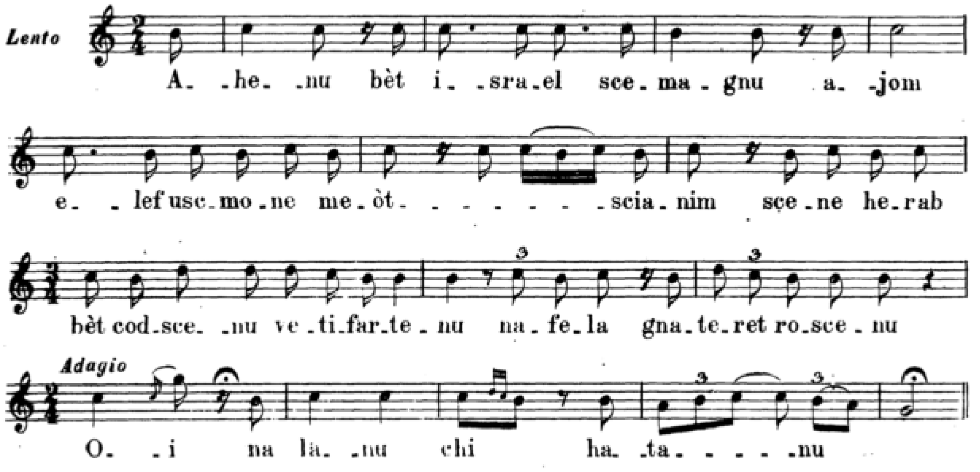
№. 233. AZ BAHATAENU אז בחטאינו



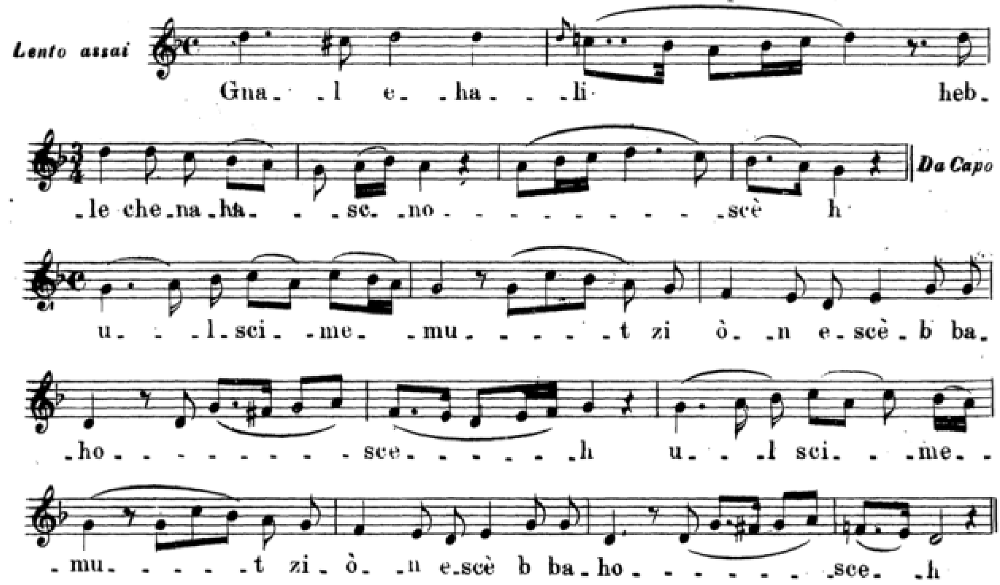
עורה נא

No. 234. GNURA NA *l'istessa Musica del No. 233.*

No. 235. AHENU אחינו



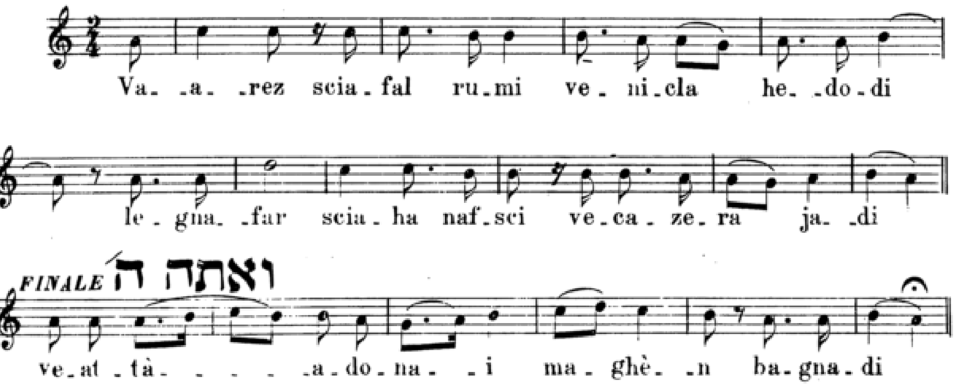
No. 236. GNAL EHALI על היכלי



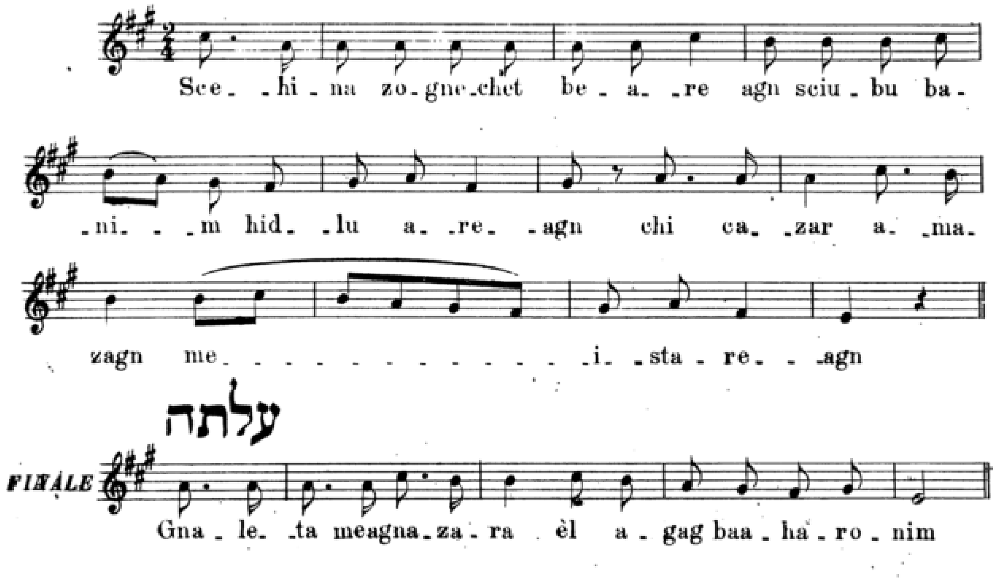
שחרית

MATTINA

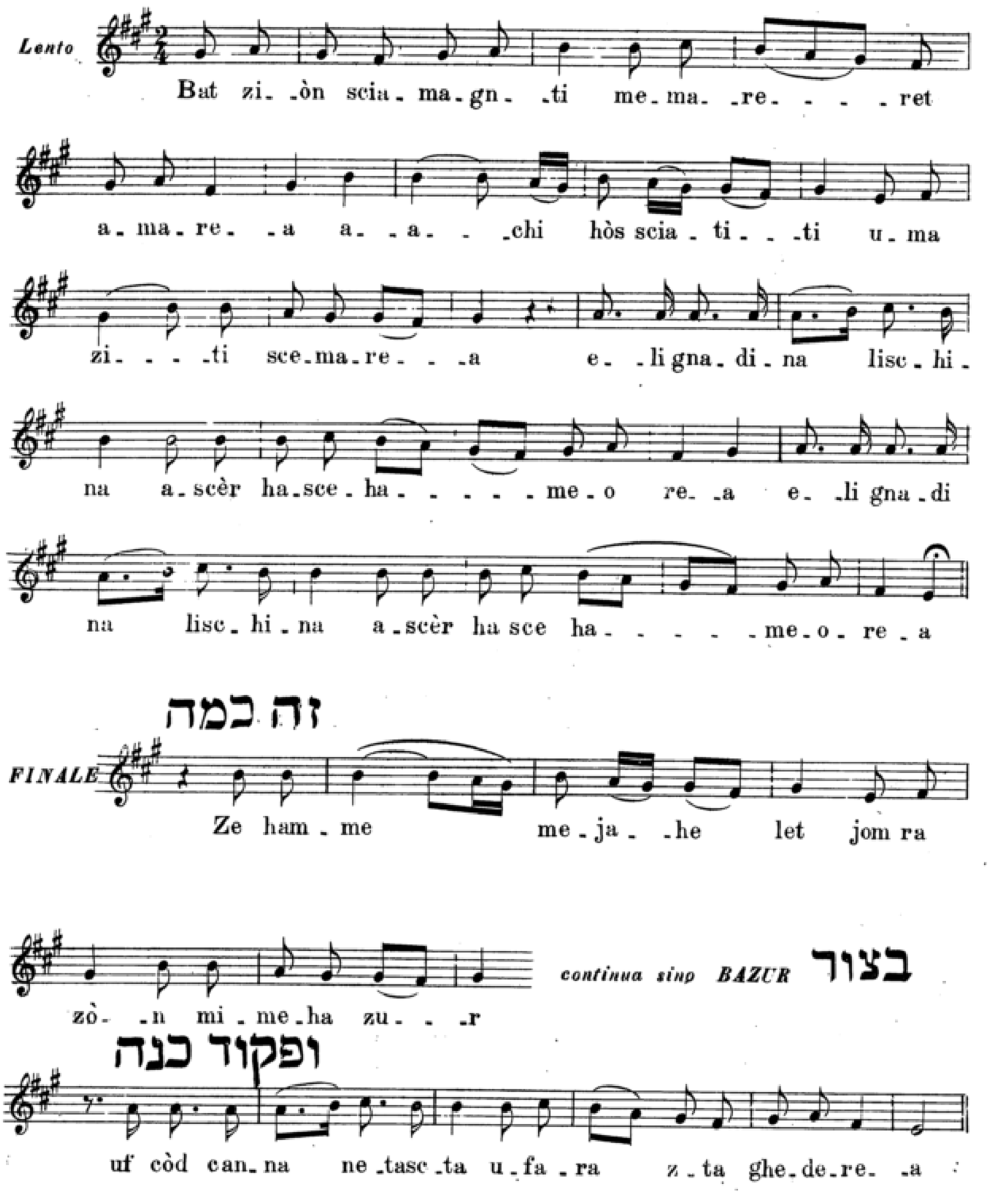
N.º 237. VAÀREZ SCIAFAL RUMI ואדץ שפל רומי



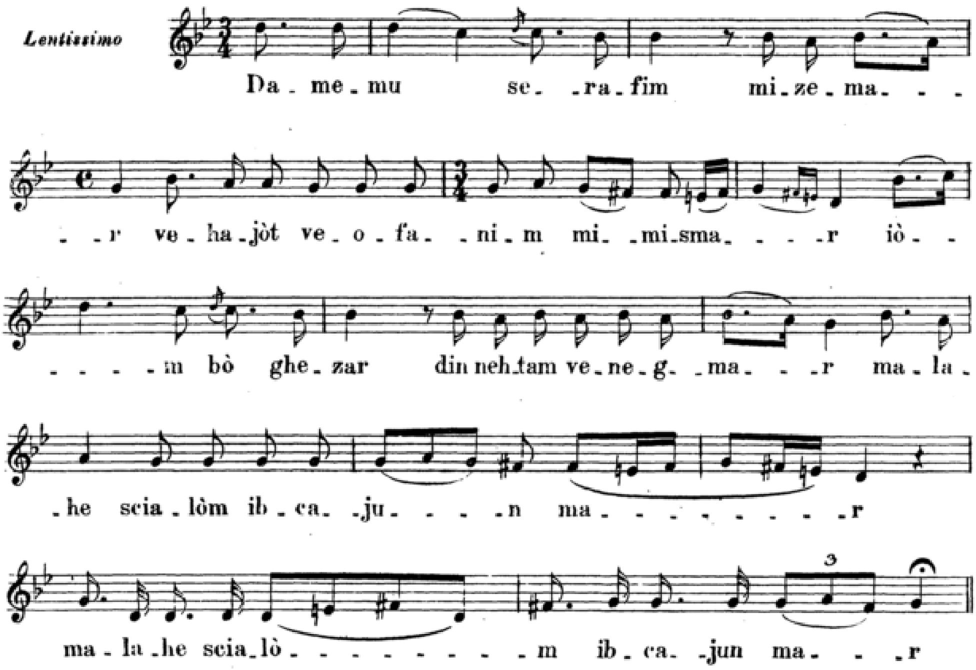
N.º 238. SCEHINÀ שכינה צועקת



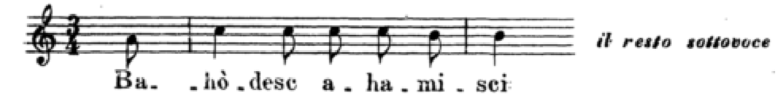
№ 239. BÀT ZIÒN בת ציון



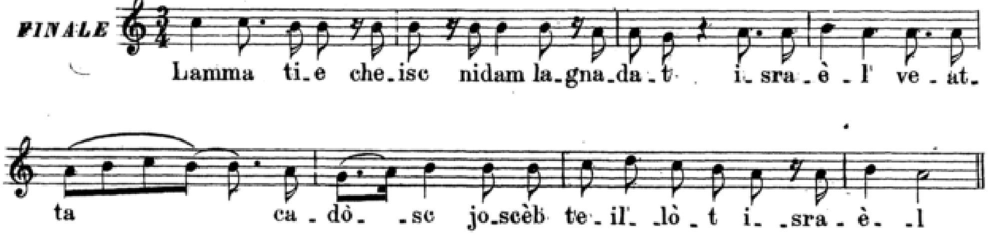
N.º 240. DAMEMÙ דממו



N.º 241. BAHÒDESC AHAMISCI בחדש החמישי



למה תהיה



אך זה

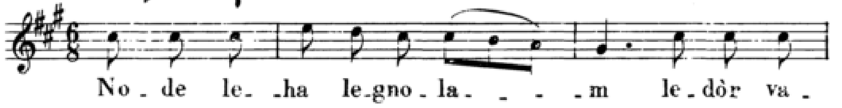
№ 242. AH ZE *l'istessa Musica come № 241.*

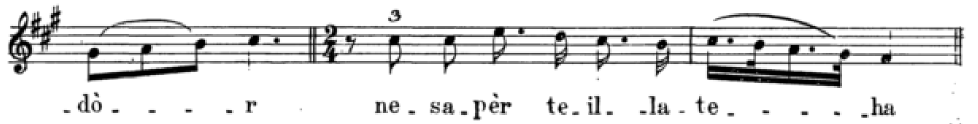
№ 243. MIZMÒR LEASAF מזמור לאסף

resto sottovoce

נודה לך לעולם

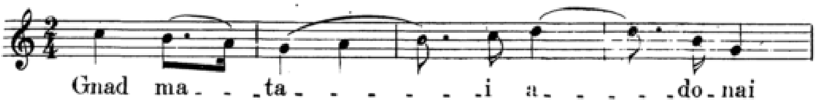
FINALE

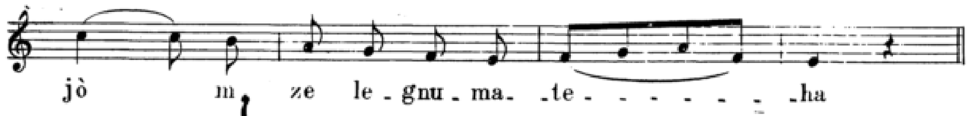




№ 244. GNAD MATÀI עד מתי

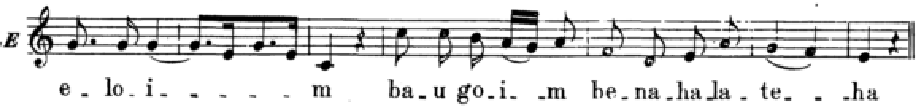
Maestoso





אלהים

FINALE

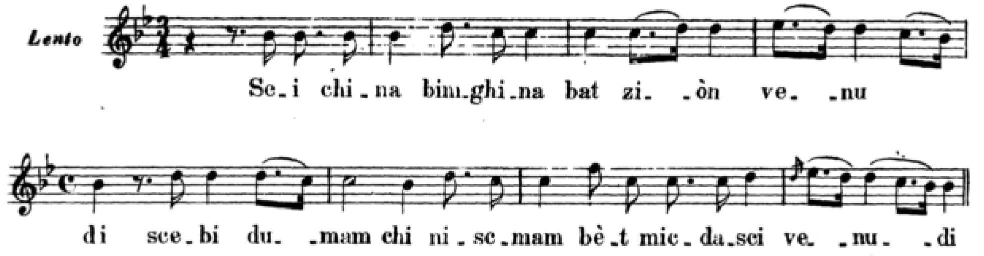


איכה צאן

№ 245. EHÀ ZÒN *l'istessa Musica come № 244.*

שאי קינה

№ 246. SEI CHINÀ

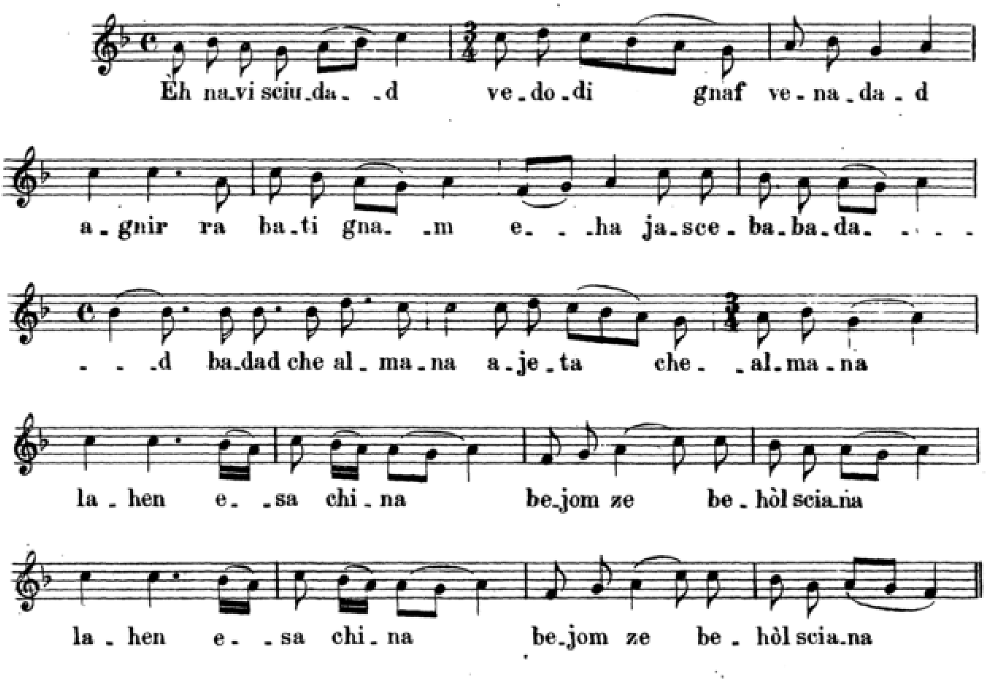


גרושים

№ 247. GHERUSEIM *Musica come ALEHEM № 231.*

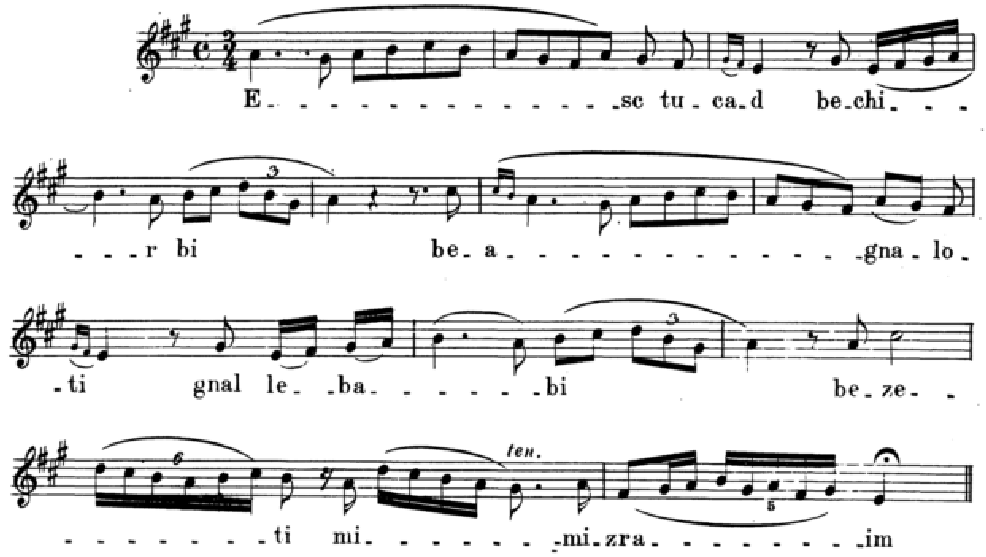
איך נוי שודד

№ 248. ÈH NAVI



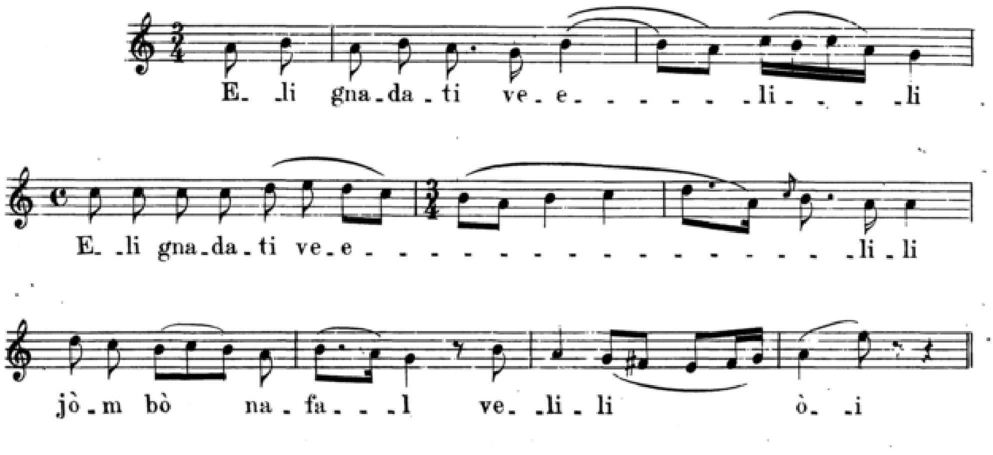
אש תוקד

№ 249. ÈSC TUCÀD



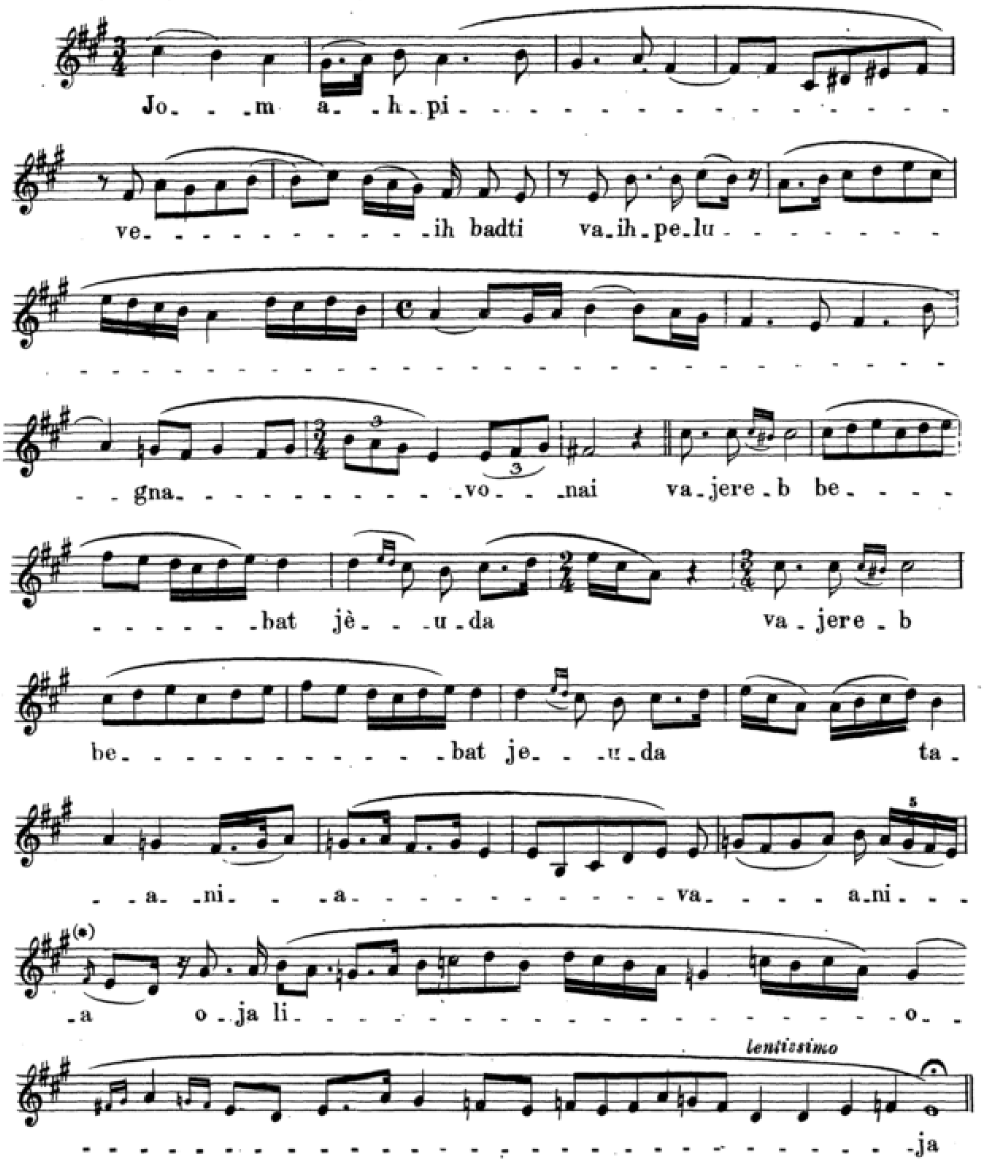
אלי עדתי

№ 250. ELI GNADATI



יום אכפי

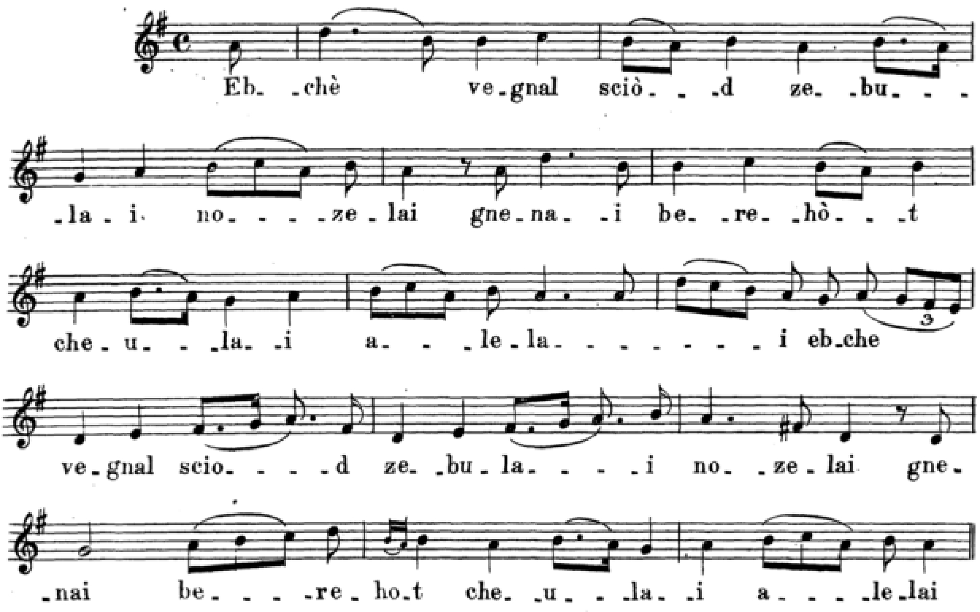
N°. 251. JOM AHPI



(*) *Questa cantilena che finisce il pezzo deve essere cantata ad libitum, Recitativo ma molto lento*

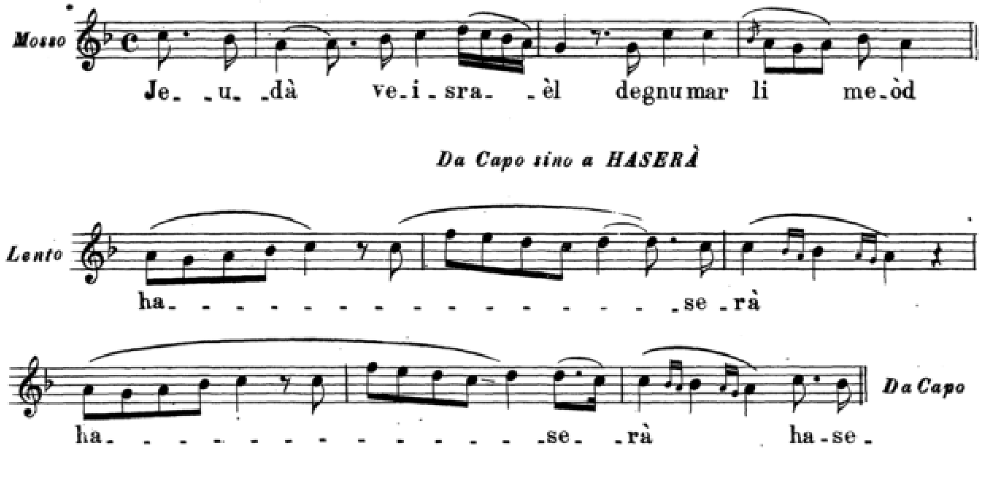
אבכה

N.º 252. EBCHÈ



יהודה וישראל

N.º 253. JEUDÀ VEISRAÈL

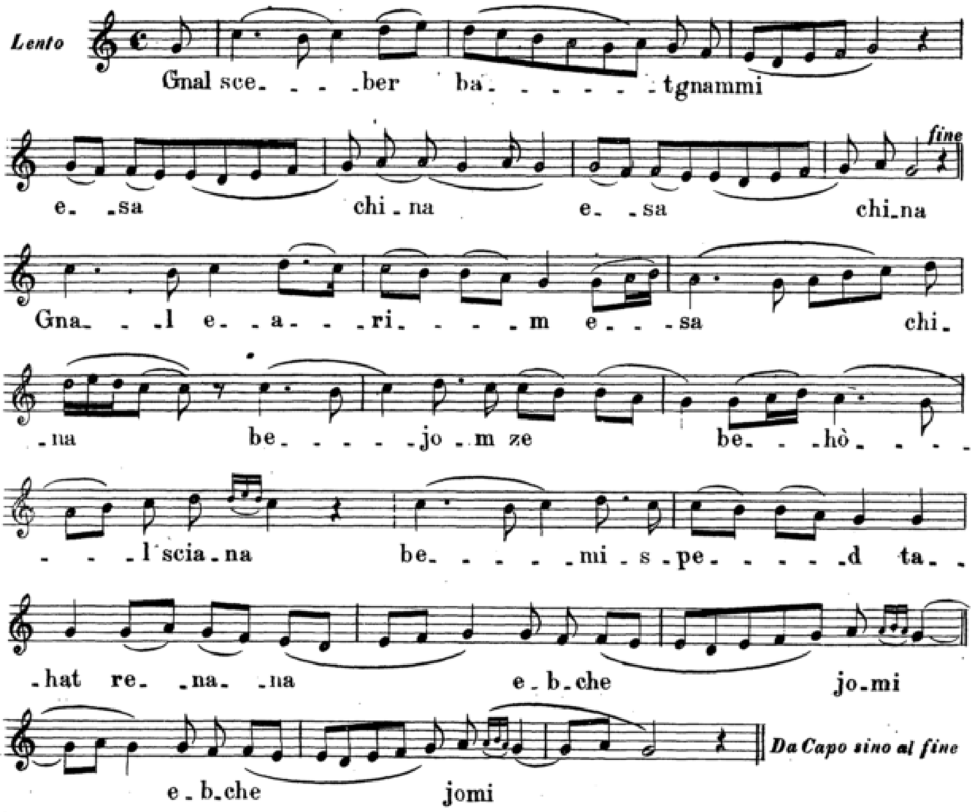


יתומים

Nº 254. JETOMIM *Musica come* ALEHEM Nº 231.

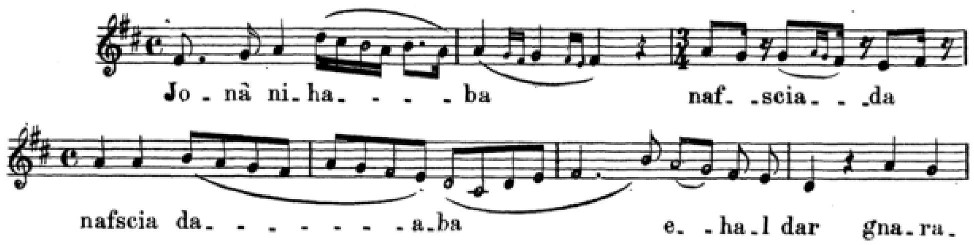
על שבר

Nº 255. GNAL SCEBER

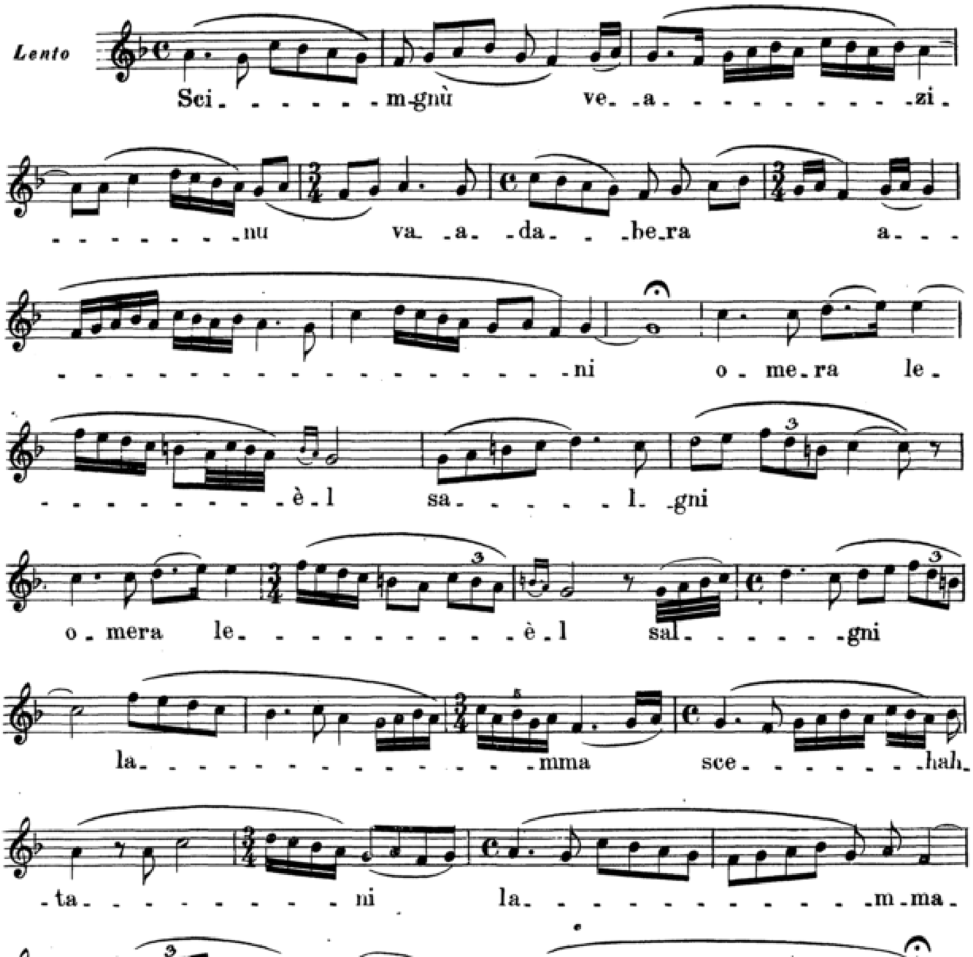


יונה נכאבה

Nº 256. JONA NIHABÀ

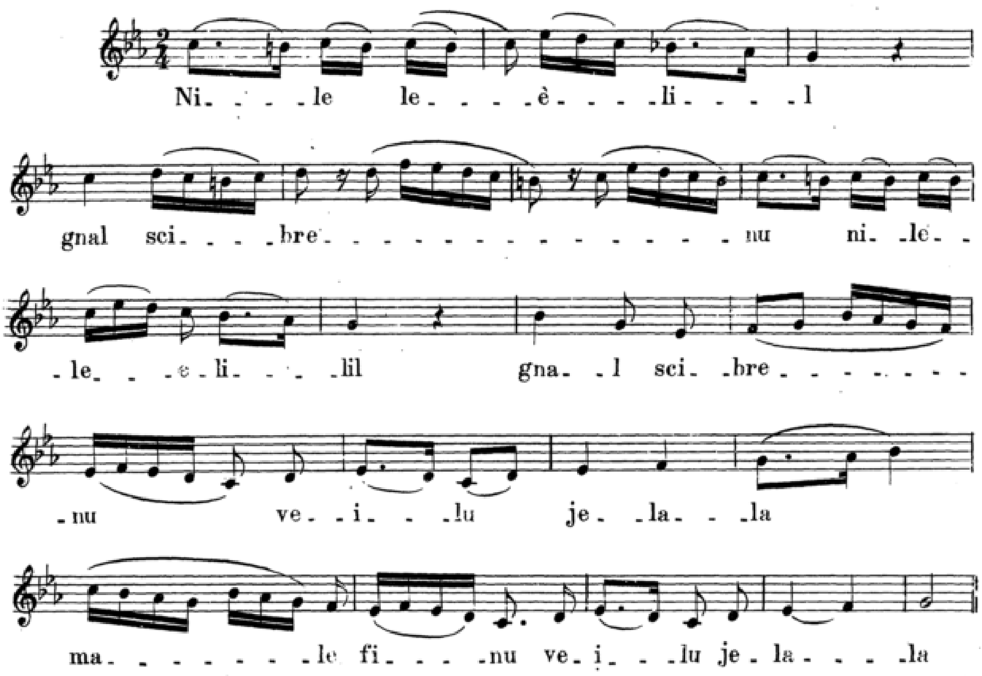


שמעו
№. 257. SCIMGNÙ



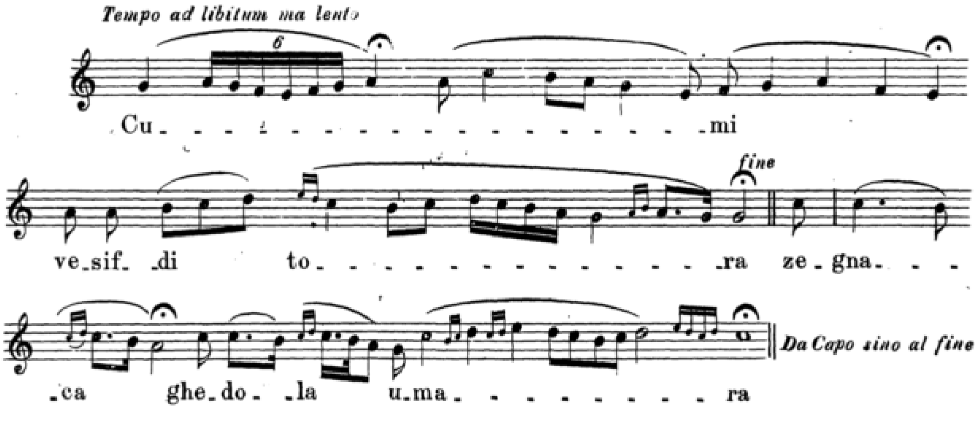
נלאה להליל

№. 258. NILÈ LEÈLIL



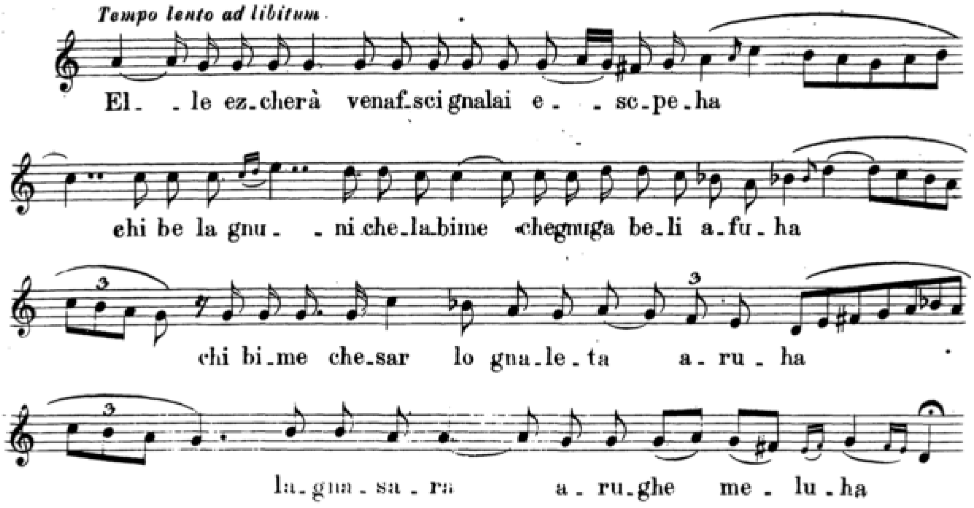
קומי

№. 259. CÙMI



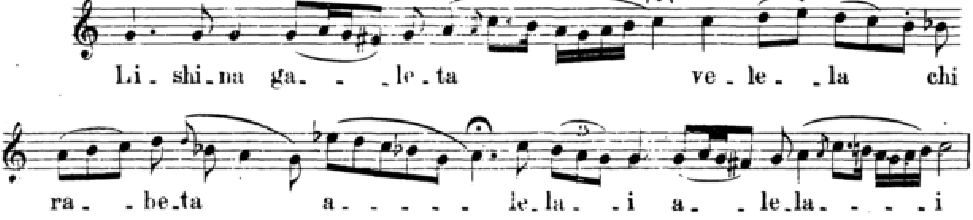
אלה אזכרה
№ 260. ELLE EZCHERÀ

Tempo lento ad libitum



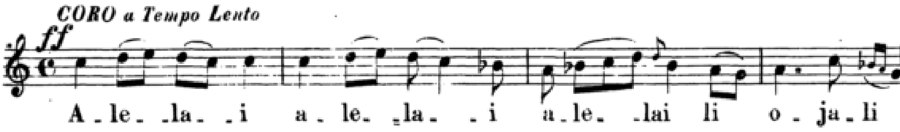
לשכינה
№ 261. LISHINA

Tempo lento ad libitum



אללי

CORO a Tempo Lento



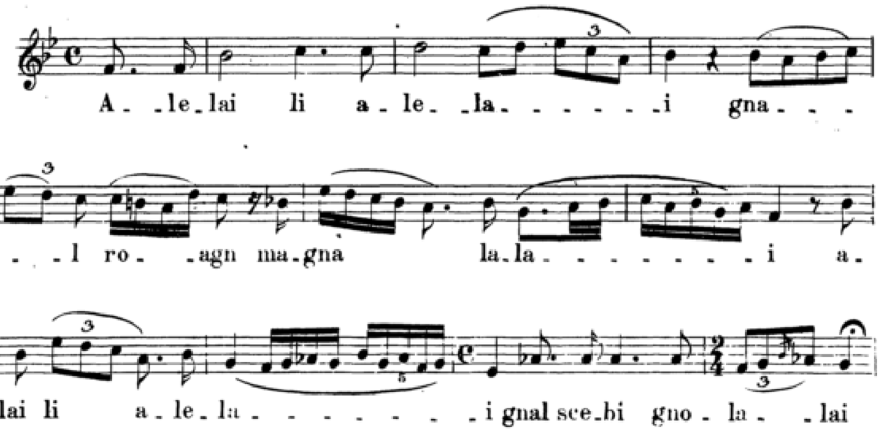
אויה

lentissimo

HAZZAN *a Tempo lento*

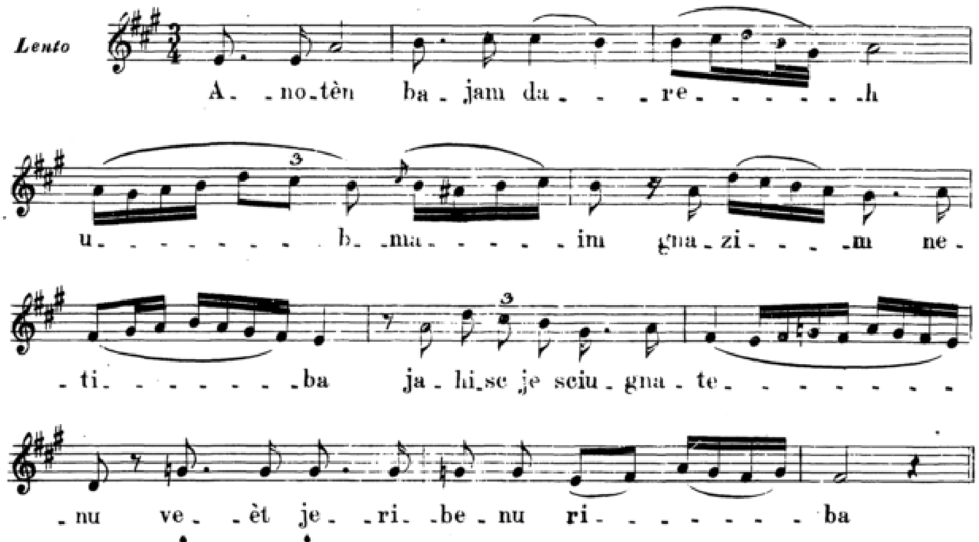
אללי

№ 262. ALELAI



הנותן בים דרך

№ 263. ANOTÈN BAJÀM DÀREH

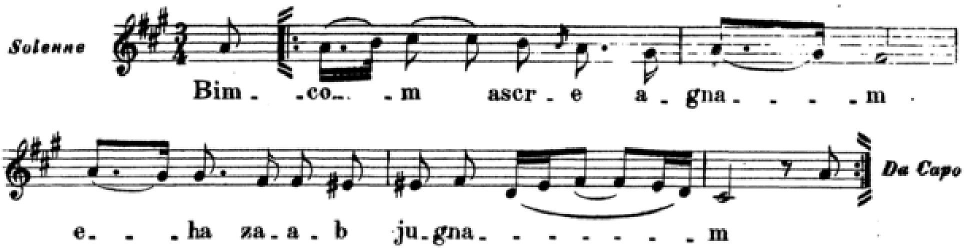


על היכלי

№ 264. GNAL EHALI *Vedi.* № 236.

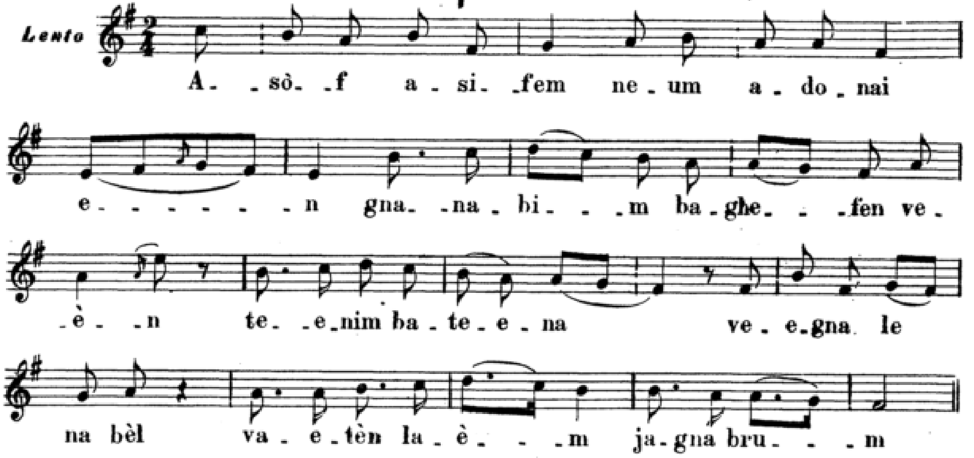
במקום

N.° 265. BIMCÒM

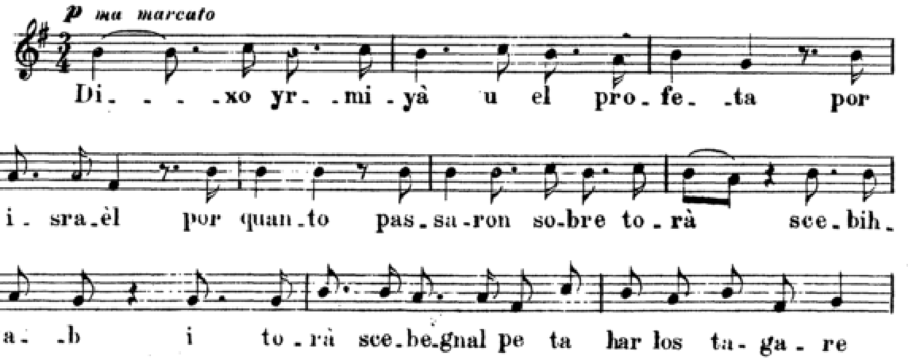


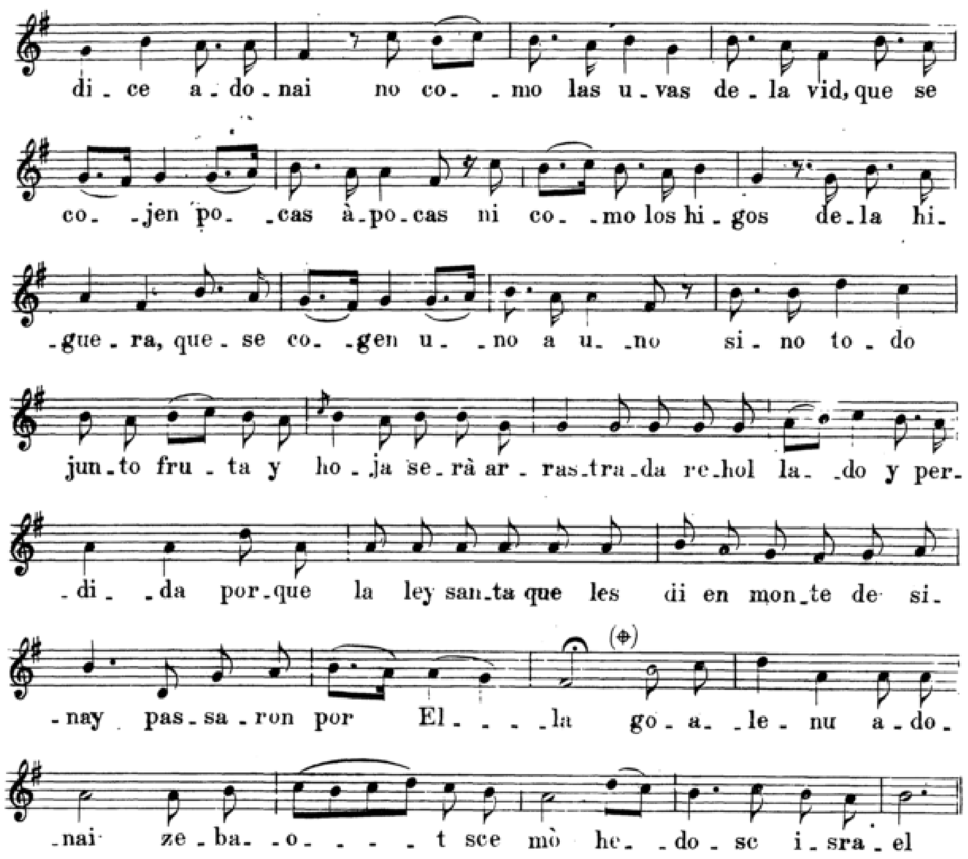
הפטרה אסוף

N.° 266. ASÒF (AFTARÀ)



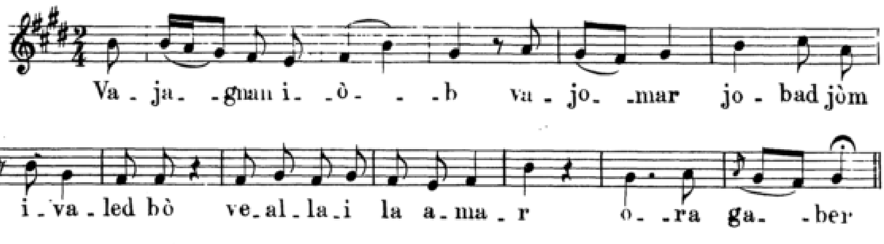
N.° 266. Bis AFTARÀ *in lingua Spagnuola*





(⊕) *Si ripete Da Capo tutto con altre parole e la finale seguita come è scritto* (**GOALENU**) *etc*

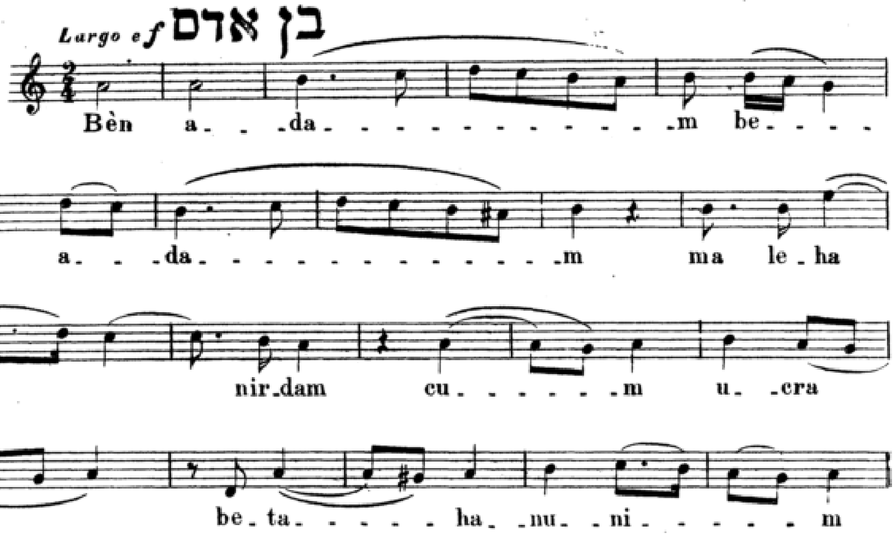
N° 267. JÒB איוב

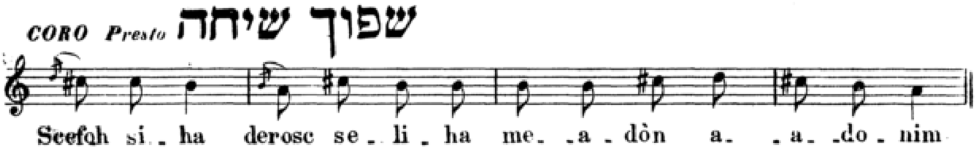


סליחות לחדש אלול

SELIHÒT ELÙL

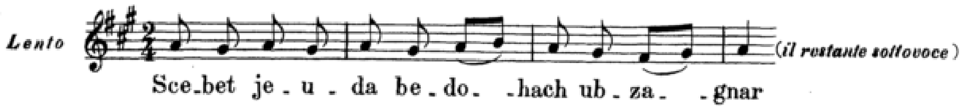
№ 268. BÈN ADAM



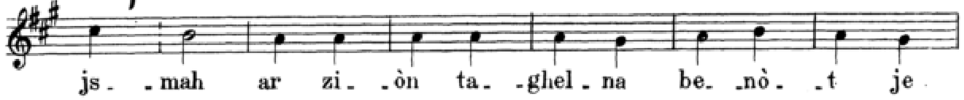


(Il Coro seguita con altre parole) ***FINALE AMERAHÈM*** **המרחם** *che il Hazzan canta in Musica di* ***AHÒT CHETANNÀ*** **אחות קטנה** *fino a* ***SCIABIM*** **שבים** *e i seguenti versi Musica come i* ***PASUCHIM*** **פסוקים** *di* ***CHIPPÙR*** **כפור**

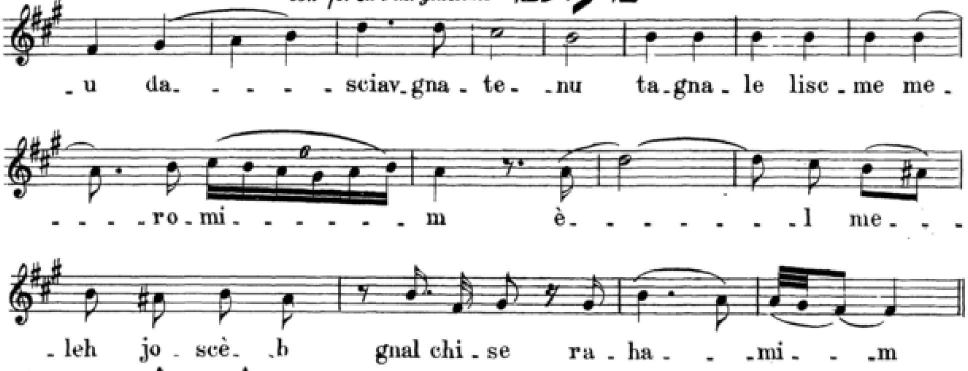
№ 269. SCÈBET JEUDÀ שבט יהודה



FINALE ישמח הר ציון



con forza e larghissimo שועתנו



אל מלך

№ 270. EL MELEH *e seguito come* ***CHIPPÙR*** כפור

אנא כעב זדוני הקפה

№ 271. ANNA CHEGNÀB *Musica di* ***ADONÀI MELEH*** ה׳ מלך *della 4.ª* ***ACAFÀ***

אנשי אמונה אבדו

№ 272. ANSCÈ *e seguito Musica come* ***CHIPPÙR VIDUIM*** וידוים

אלהים אתה ידעת

№ 273. ELOIM ATTÀ JADÀGNTA *Musica di*

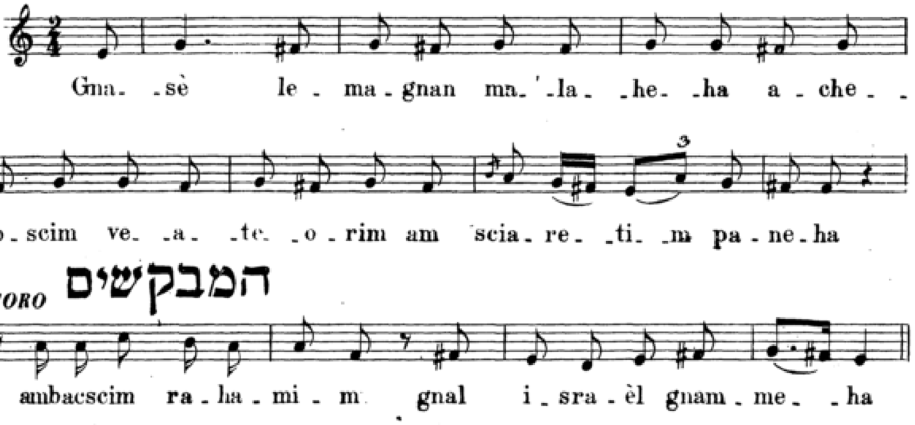
SCIOFÈT CÒL AÀREZ שופט כל הארץ

עננו אבינו עננו

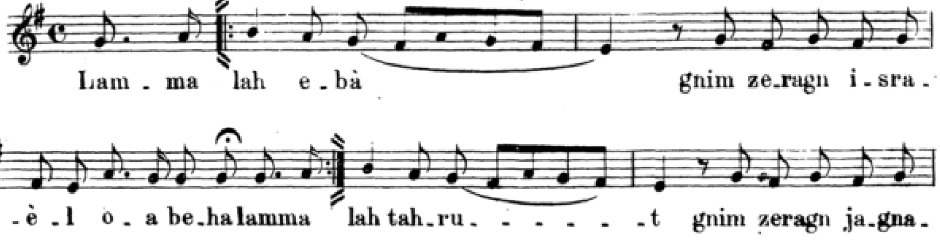
№ 274. GNANÈNU *e seguito Musica come* CHIPPÙR כפור

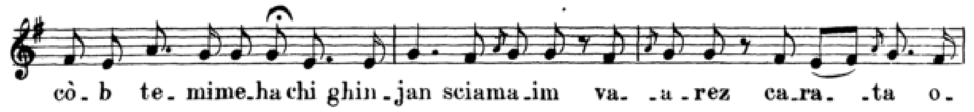
עשה למען מלאכיך

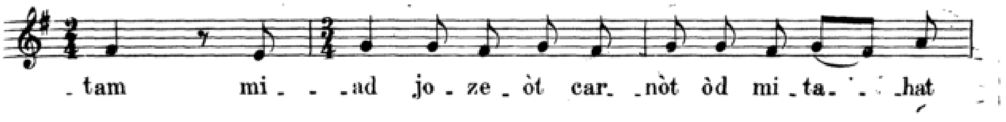
№ 275. GNASÈ LEMAGNAN MALAHÈHA



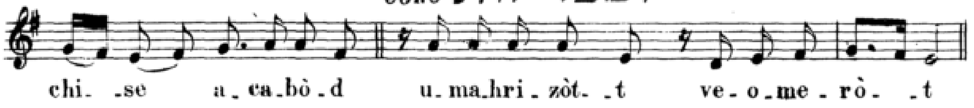
№ 276. LAMMA LAH EBÀ למה לך איבה







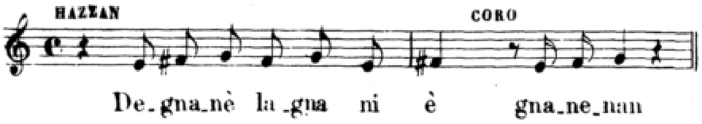
CORO ומכריזות



יה שמע   עשה למענך

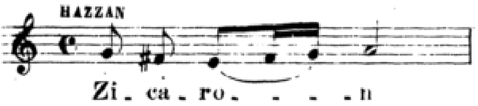
N.° 277. GNASSÈ LEMAGNANÀH e JÀ SCEMÀGN *come* CHIPPÙR כפור

N.° 278. DEGNANÈ LAGNANIÈ דעני לעניי



seguita

N.° 279. ZICARÒN זכרון

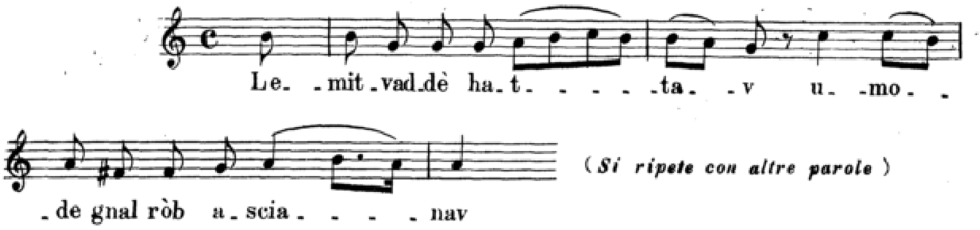


si seguita sottovoce, la Finale

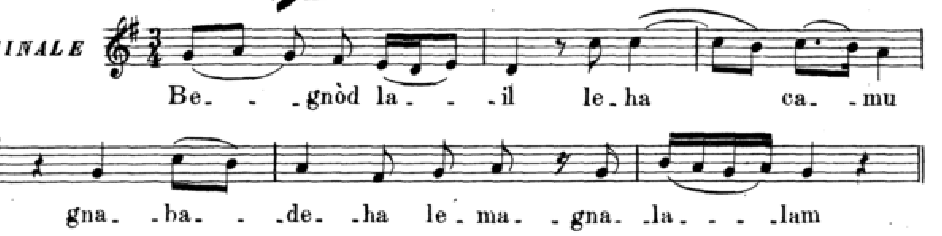
come quella di SCÈBET JEUDÀ שבט יהודה

למתודה חטאתיו

N.° 280. LEMITVADDÈ HATOTÀV



בעוד ליל



ויאמר דוד אל גד

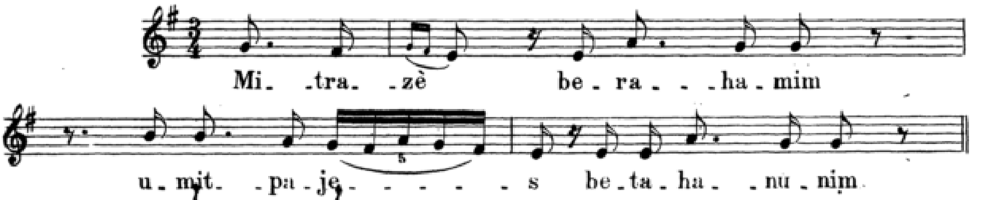
N.° 281. VAJÒMER DAVID EL GAD, *e seguito Recitativo*

עשה למען מלאכיך מרן דבשמיא

N.° 282. MARÀN DEBISCMAJÀ, *come GNASSÈ LEMAGNAN MALAHEHA*

מתרצה

N.° 283. MITRAZÈ

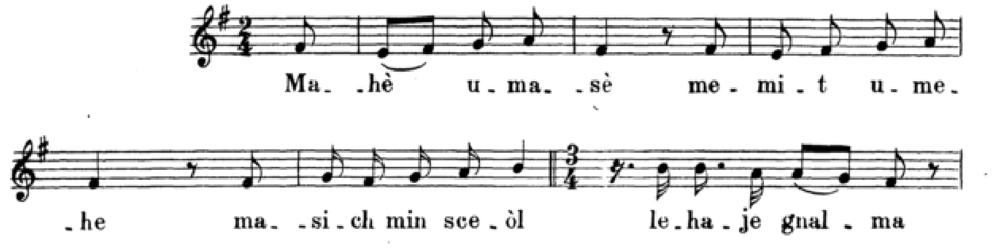


עשה למען מלאכיך

si seguita come GNASÈ LEMAGNAN MALAHEHA

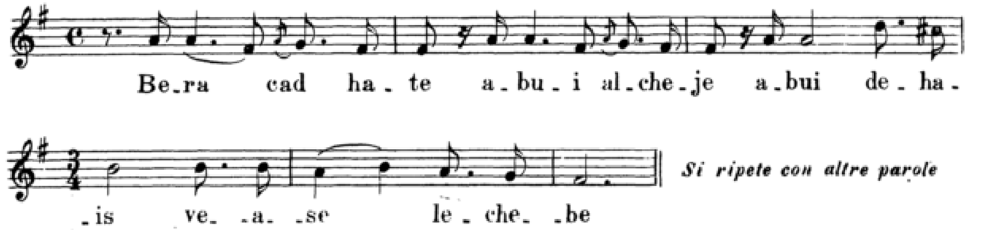
מחי ומסי

№. 284. MAHÈ UMASÈ



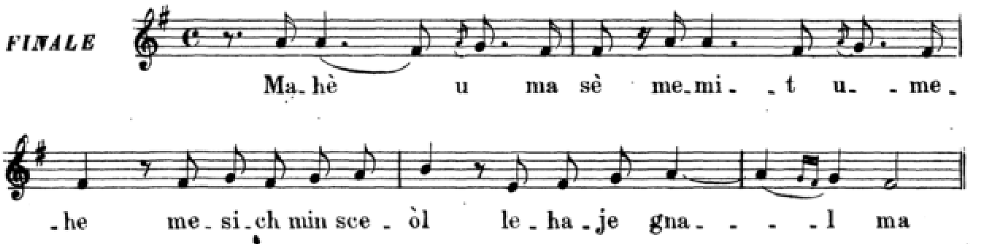
Presto

ברא כד חטי



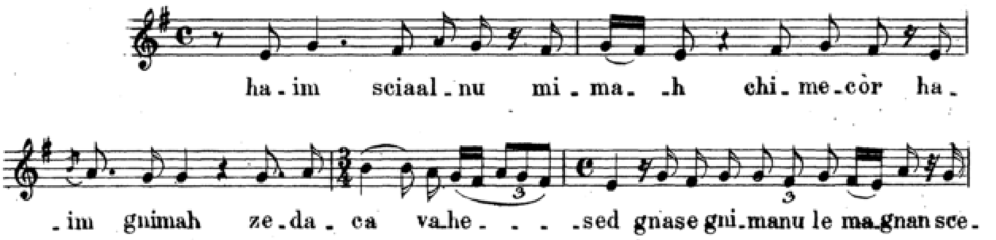
מחי ומסי

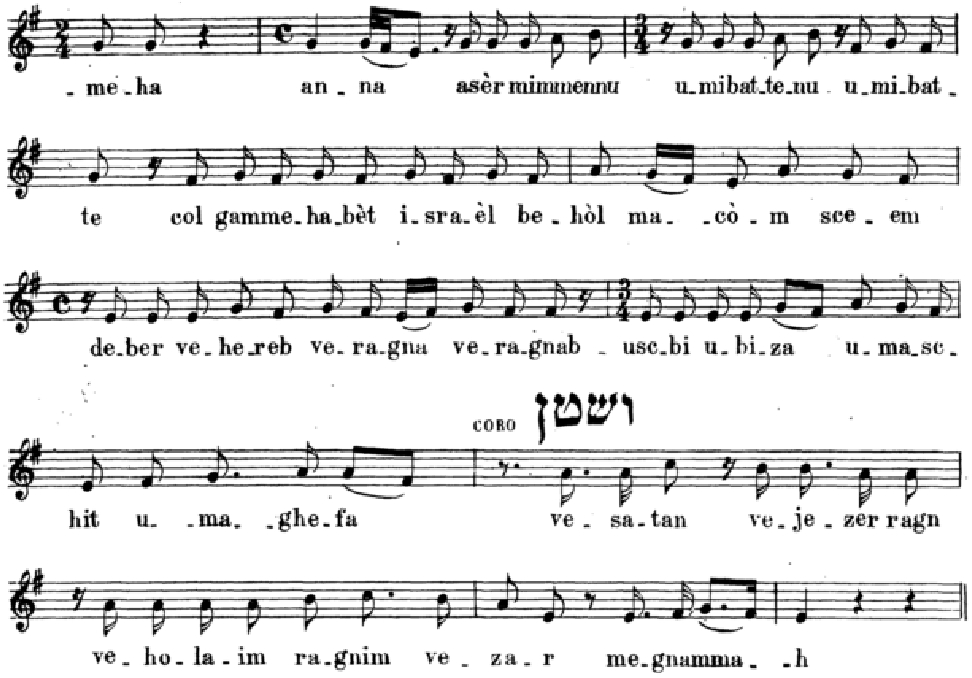
FINALE



חיים שאלנו

№. 285. HAIM SCIAÀLNU



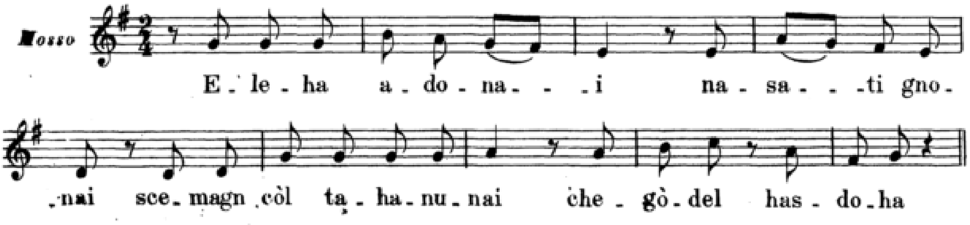


רחמים

№ 286. RAHAMIM *istessa Musica di* HAIM חיים

אליך ה׳

№ 287. ELEHA ADONÀI



אבינו אב הרחמן

N°. 288 ABINU AB ARAHMÀN *CORO Presto* והושיענו

אבינו מלכנו

N°. 289. ABINU MALCHENU *l'istessa Musica N° 288.*

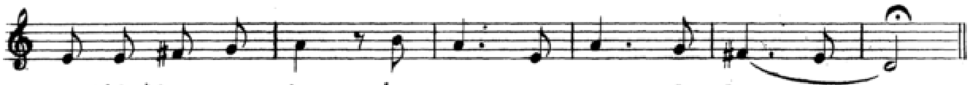
שומר ישראל

N°. 290 SCIOMÈR ISRAEL

il restante sottovoce

ואל יאבד

FINALE



תענו

N°. 291. TEGNANÙ *come RÒSC AASCIANÀ*

שיר המעלות

N°. 292. SCIR AMAGNALÒT

il restante sottovoce

והוא יפדה

FINALE

ראש השנה

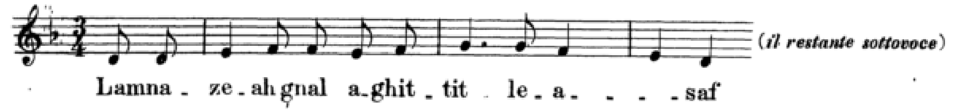
ערבית

ROSC ASCIANNÀ

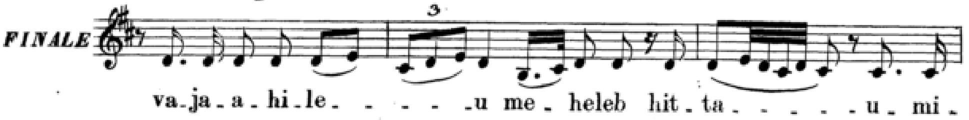
(*SERA*)

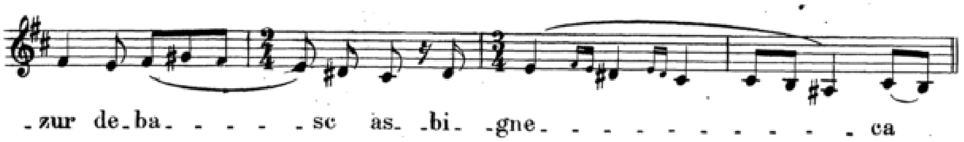
למנצח

N.° 293. LAMNAZEAH



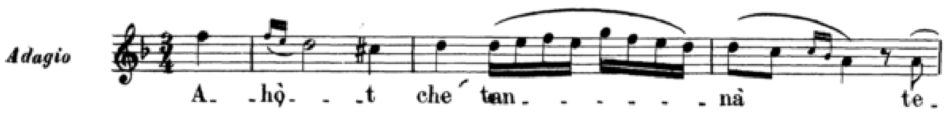
ויאכילהו

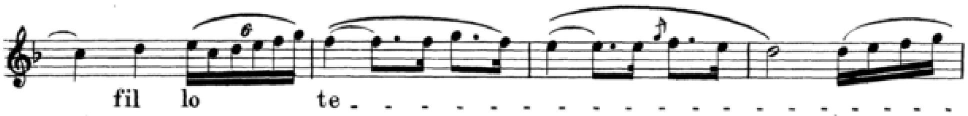


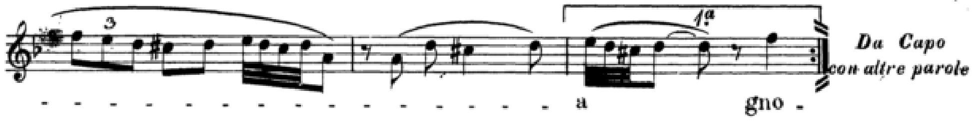


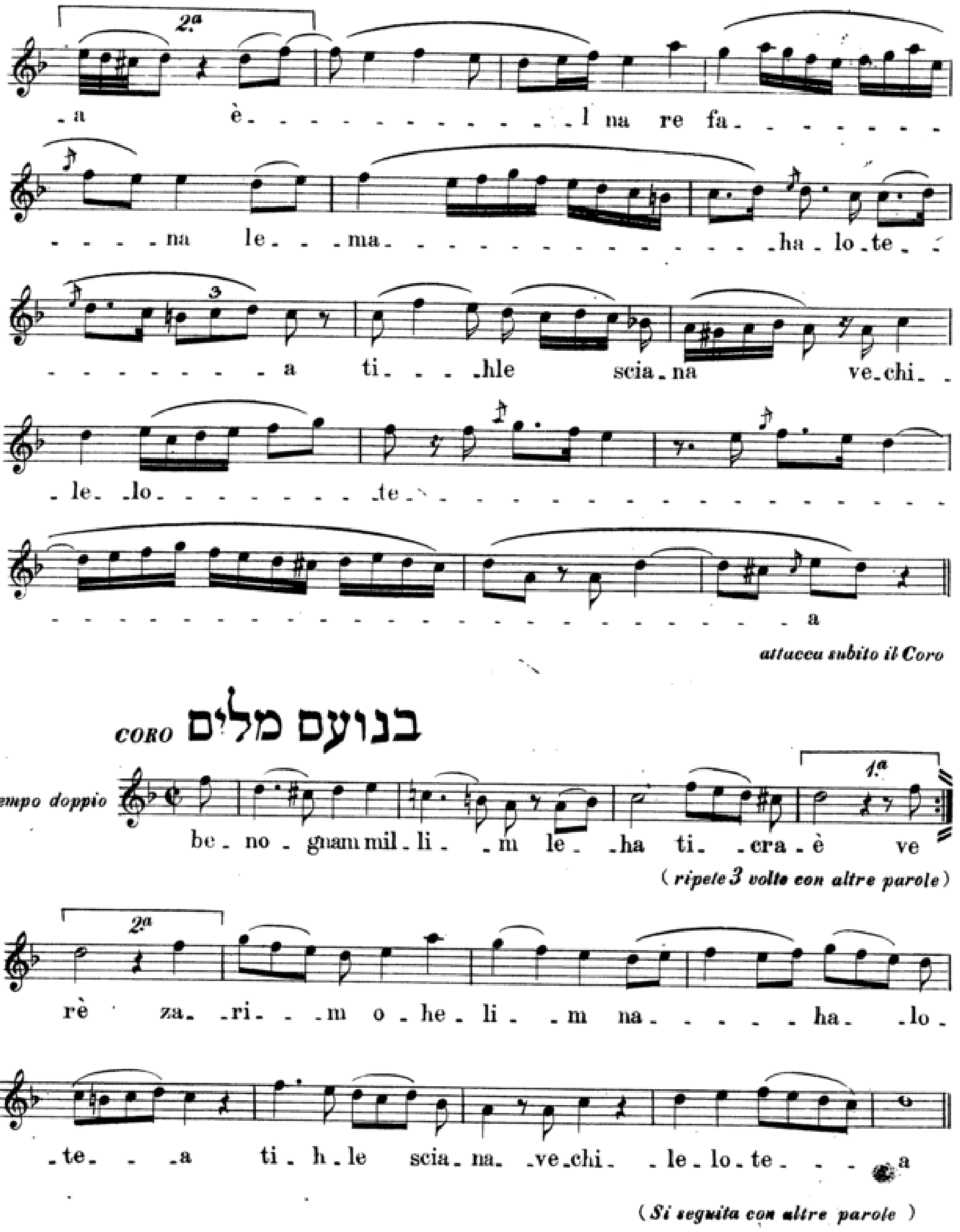
אחות קטנה

N.° 294. AHÒT CHETANNÀ *1.a SERA*



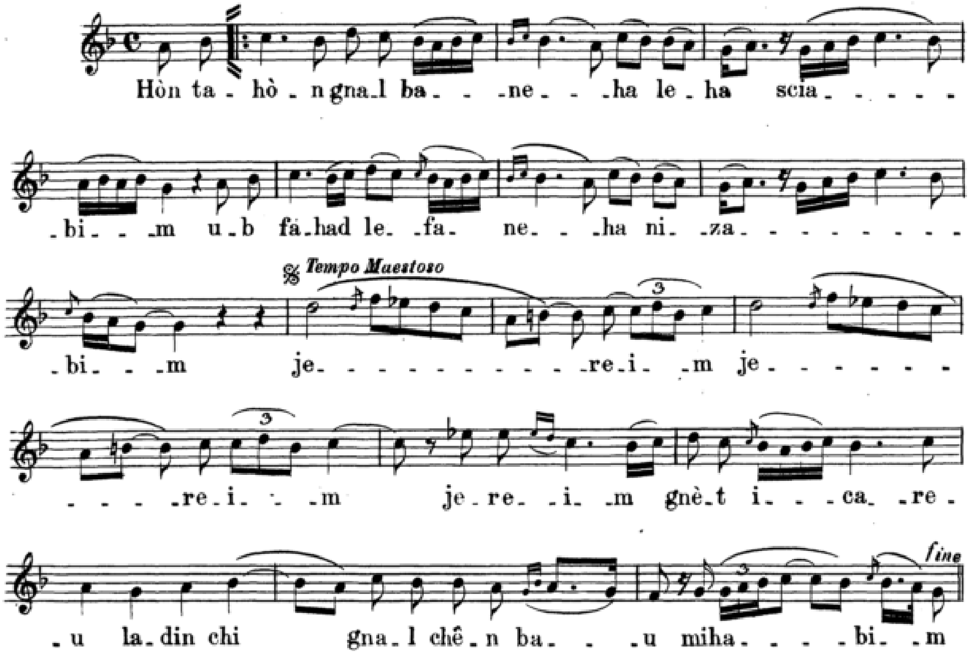





2ª
-a è - - - - - - - - - - - - l na re fa - - - - - - - -
- - - - na le - - ma - - - - - - - - - - - - - - - ha - lo - te -
3
- - - - - - - - a ti - - - hle scia - na ve - chi -
- le - lo - - - - - - - - - te - - - - - - - - - - - - - - - -
- a
attacca subito il Coro
CORO בנועם מלים
Tempo doppio
1ª
be - no - gnam mil - li - m le - ha ti - cra - è ve
(ripete 3 volte con altre parole)
2ª
rè za - ri - - m o - he - li - - m na - - - - - ha - lo -
- te - - a ti - h - le scia - na - ve - chi - le - lo - te - - - a
(Si seguita con altre parole)

חון תחון

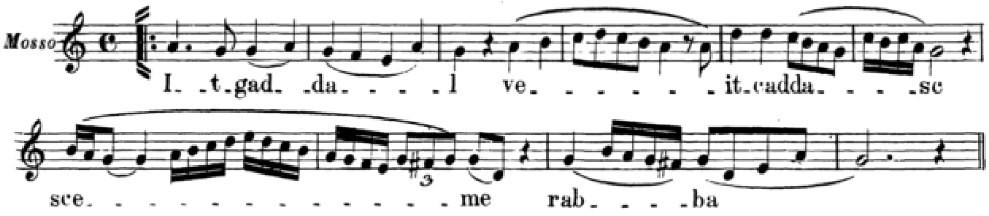
Nº 295. HÒN TAHÒN *PIZMÒN DELLA 2ª SERA*



Si ripete tutto con altre parole però l'ultima strofa due volte cioè dal segno 𝄋 sino al (fine)

קדיש

Nº 296. CADDISC



קדיש למועד   יהא שמיה רבא

ripete sino ***JEÈ SCEMÈ RABBÀ*** *quale si canta come il* ***CADDISC DEL MOÈD*** *Nº 3. in*

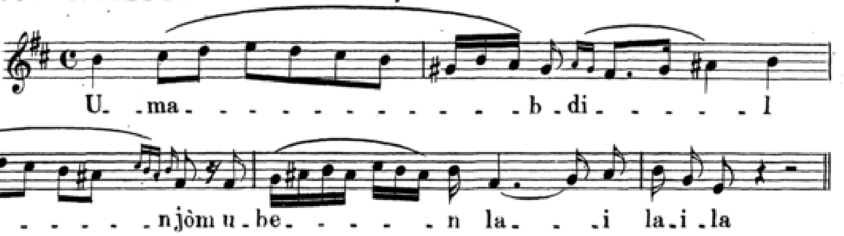
קדיש

tuono di Sol, e ***BAREHU*** ברכו *si canta come il* ***CADDISC*** *Nº 296.*

ומבדיל

№ 297. UMABDIL

Tempo lento

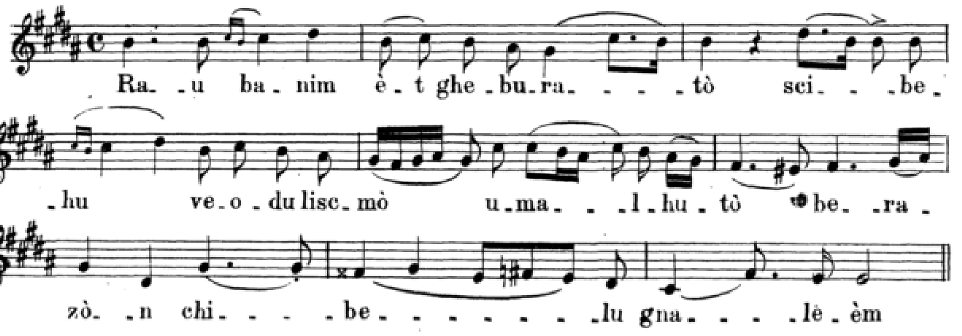


וגאלו ואהבתך ובהם

Così si canta ***UBAÈM, VEAABATEHÀ*** *e* ***UGALÒ***

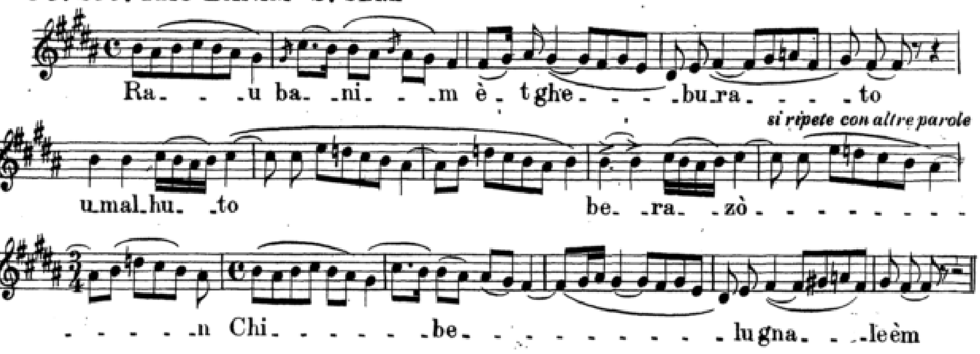
ראו בנים

№ 298. RAU BANIM *1ª SERA*

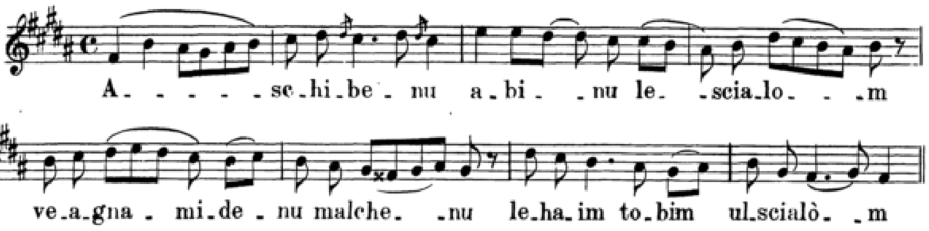


ראו בנים

№ 299. RAU BANIM *2ª SERA*



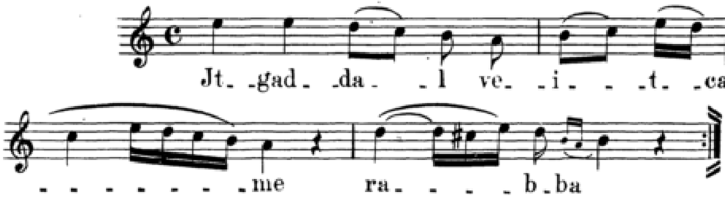
השכיבנו
N.° 300. ASCHIBENU



ובױם שמחתכם
N.° 301. UBJÒM SIMHATHÈM, *Musica di* CHI BAJÒM AZÈ כי ביום הזה

della sera di ***CHIPPUR*** כפור

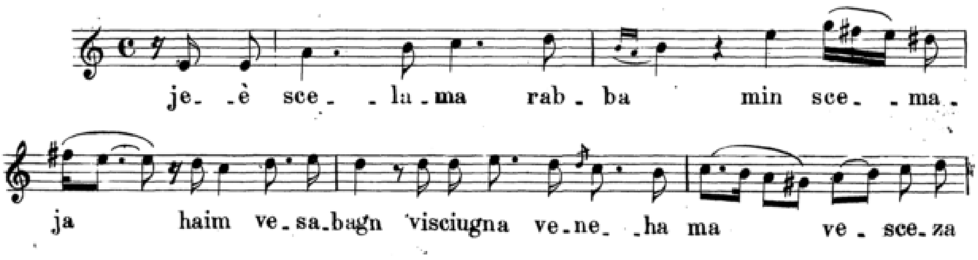
קדיש
N.° 302. CADDISC

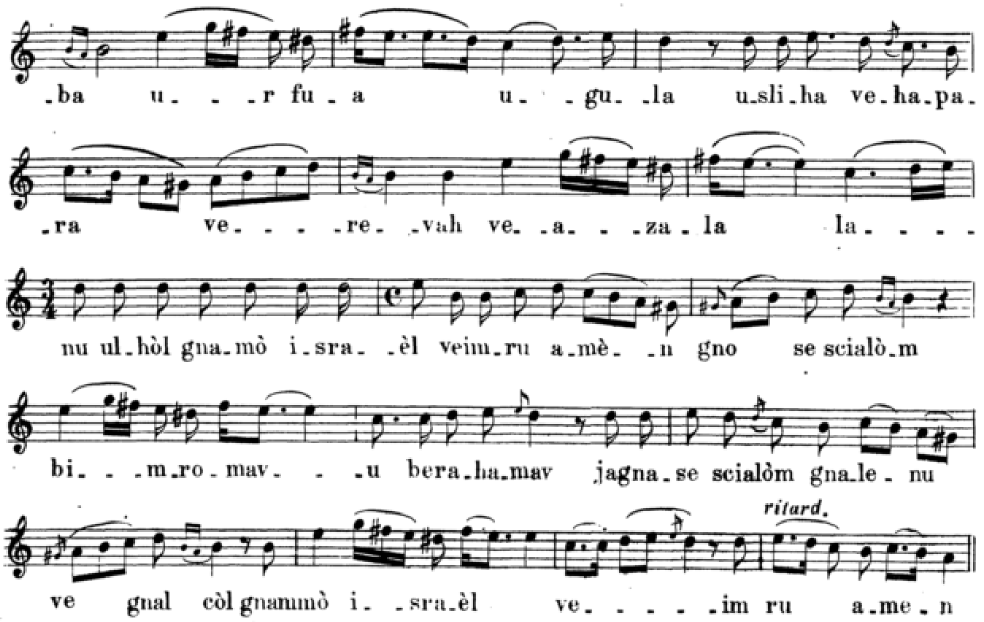


Si ripete con altre parole

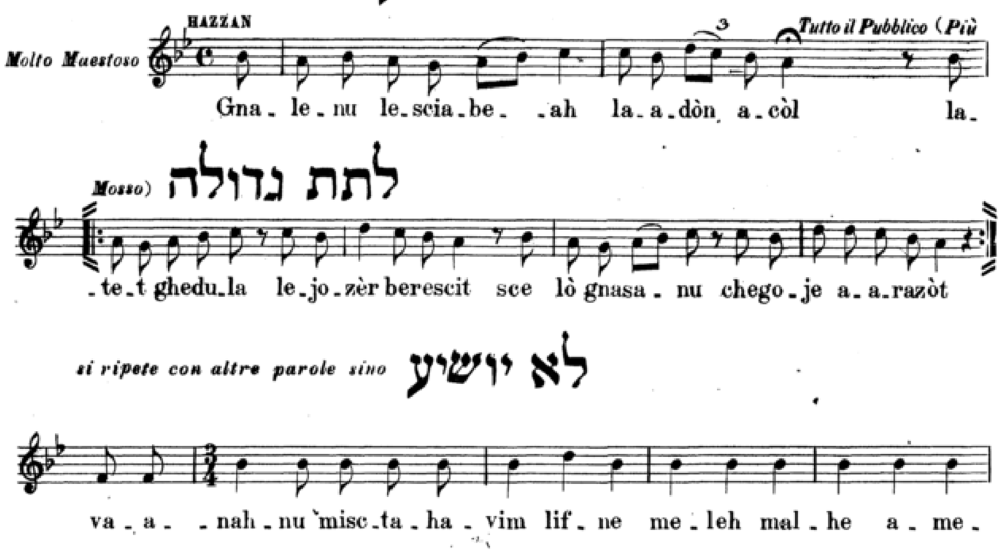
JEÈ SCEMÈ RABBÀ *senza cantare sino*

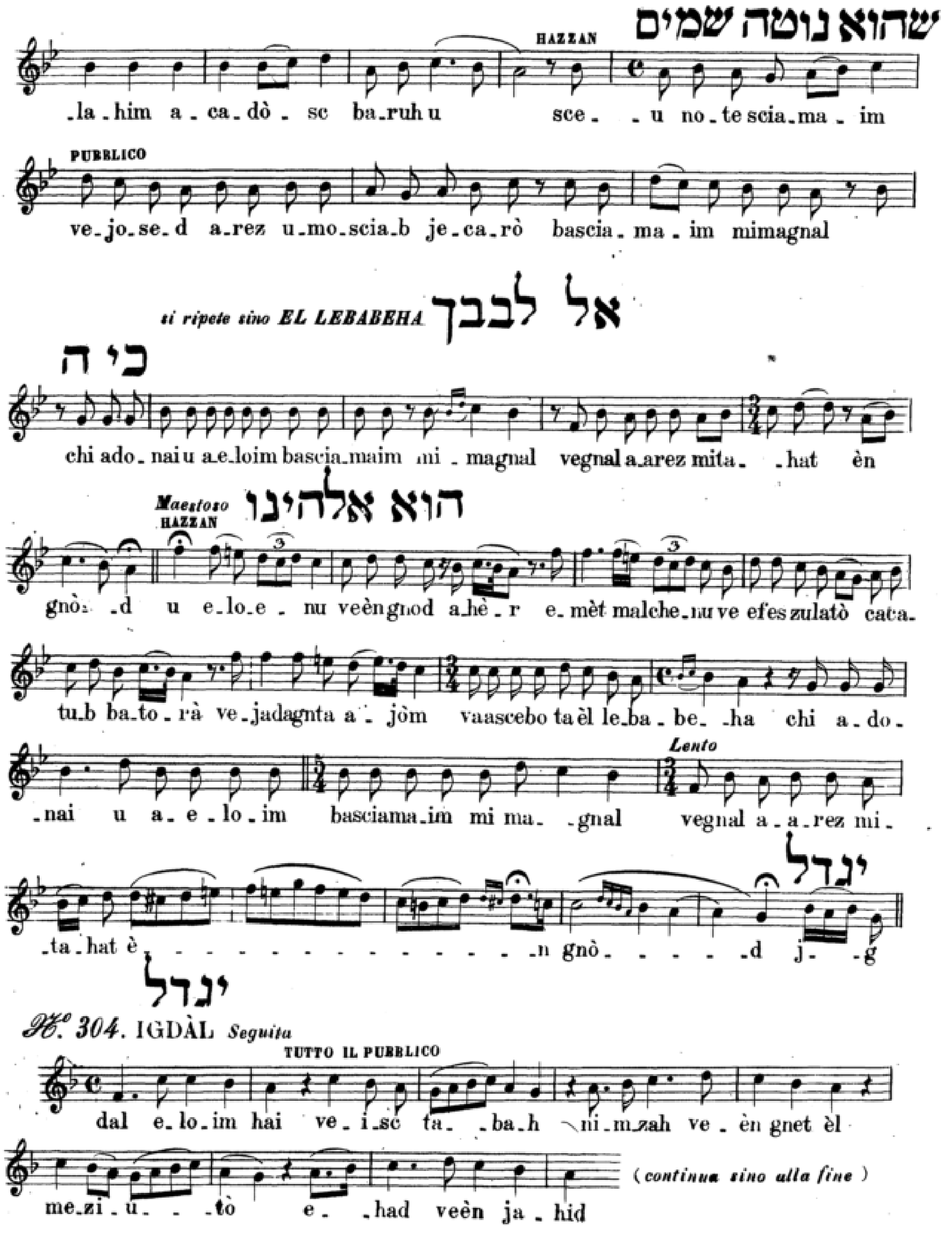
JEÈ SCELAMÀ RABBÀ





No. 303. GNALENU עלינו

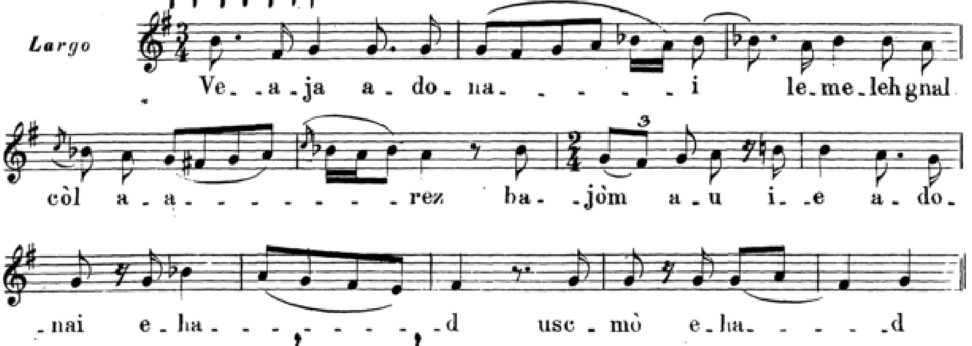



שהוא נוטה שמים
HAZZAN
.la .him a .ca .dò . sc ba .ruh u sce . . u no . te scia .ma . im
PUBBLICO
ve .jo .se .d a .rez u .mo .scia .b je .ca .rò bascia . ma . im mimagnal
si ripete sino EL LEBABEHA אל לבבך
כי ה
chi ado . nai u a .e .loim bascia .maim mi . magnal vegnal a .arez mita . .hat èn
Maestoso HAZZAN הוא אלהינו
gnò . .d u e .lo .e . nu veèngnod a .hè . r e . mèt malche .nu ve efes zulatò caca .
tu .b ba .to . rà ve .jadagnta a . jòm vaascebo ta èl le .ba . be . .ha chi a .do .
.nai u a . e . lo . im basciama .im mi ma . .gnal vegnal a . a .rez mi .
Lento
יגדל
.ta .hat è . . . . .n gnò . . . . . .d j . .g
יגדל
N.o 304. IGDÀL Seguita
TUTTO IL PUBBLICO
dal e .lo .im hai ve . i .sc ta . .ba .h .ni .m .zah ve . èn gnet èl
me .zi . u . . .tò e . .had veèn ja . hid
(continua sino alla fine)

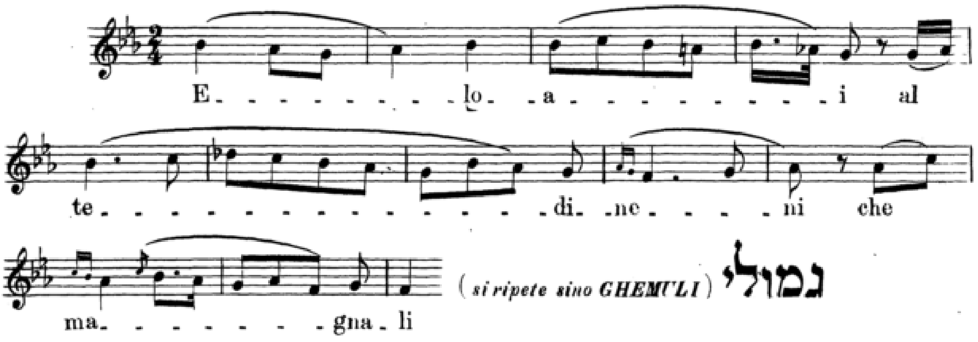
ראש השנה
שחרית
RÒSC ASCIANNÀ MATTINA

N.º 305. VEAJÀ ADONÀI
והיה ה׳

Largo



אלהי אל תדינני
N.º 306. ELOÀI AL TEDINENI 1º GIORNO

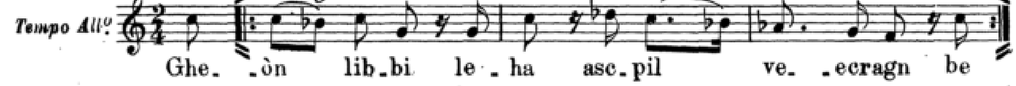


(si ripete sino GHEMULI) גמולי

גאון לבי

CORO

Tempo All.º



Si seguita l'istessa Musica

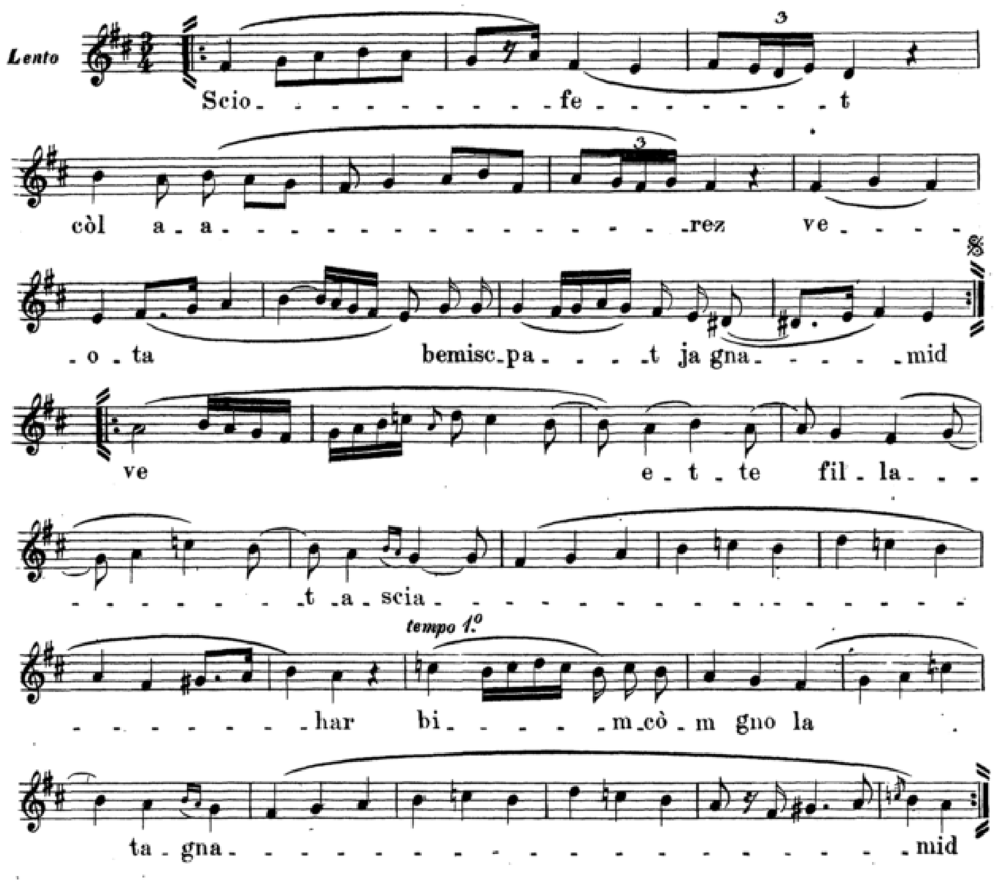
ה׳ יום לך

№ 307. ADONÀI JÒM LEHÀ *l'istessa Musica di*

ELOAI TEDINENI אלה אל תדינני

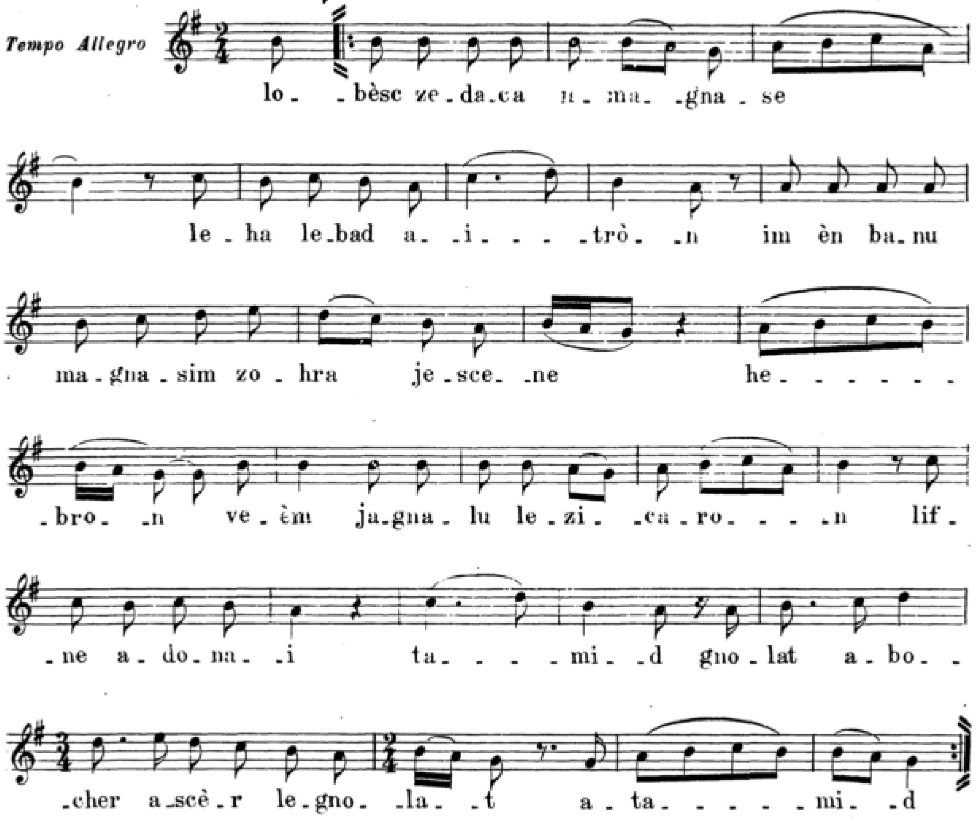
שופט כל הארץ

№ 308. SCIOFET COL AAREZ (*1º GIORNO*)



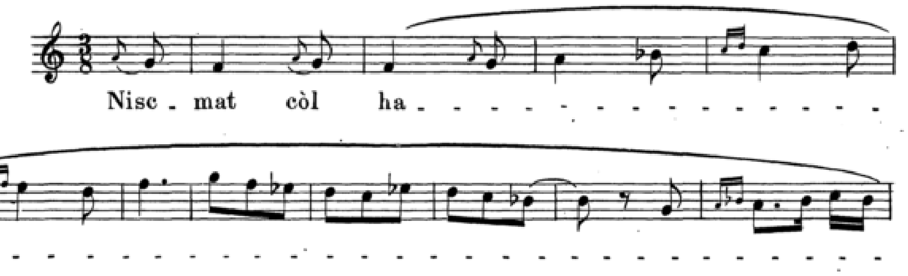
Da Capo con altre parole dal principio sino al segno 𝄋

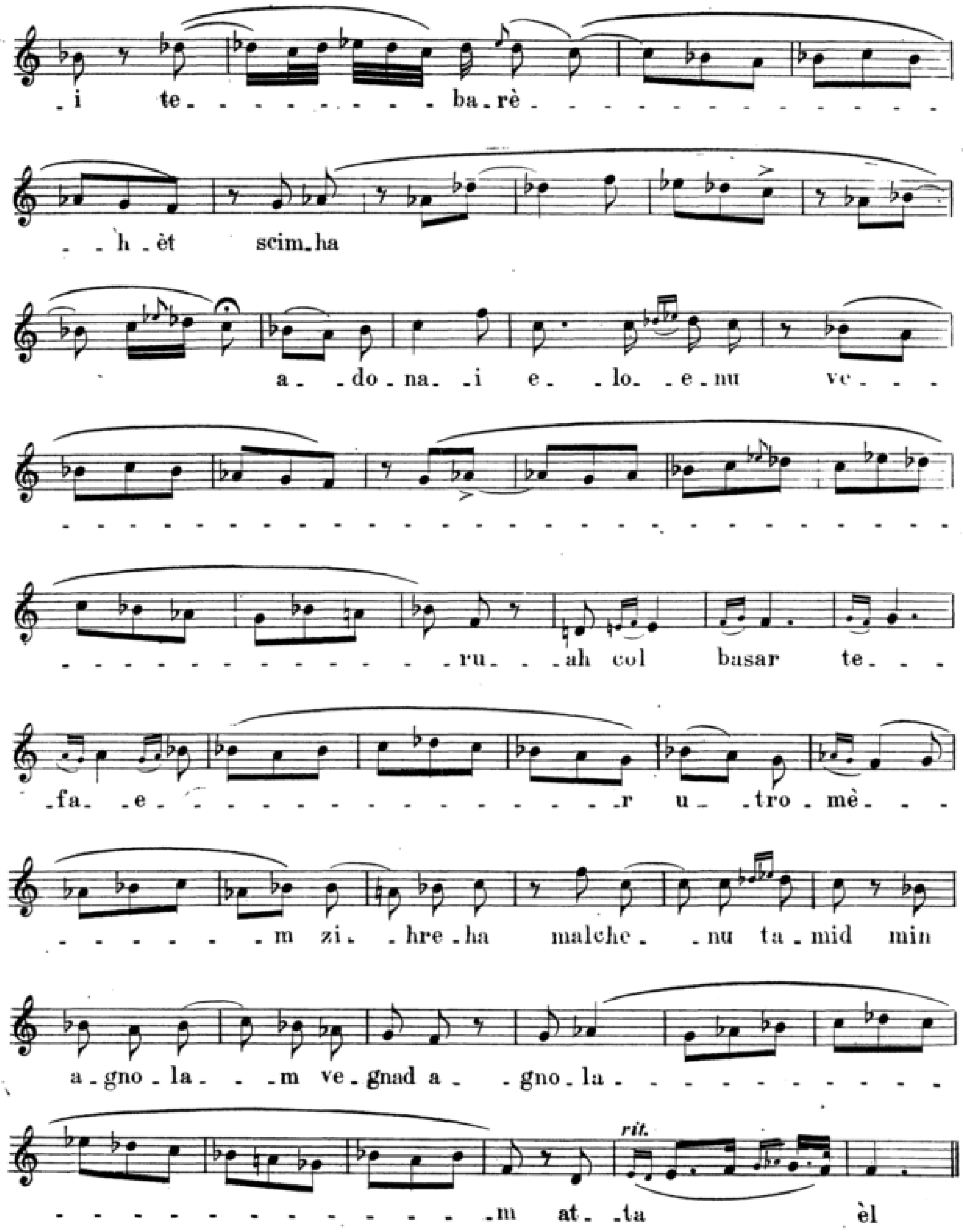
CORO לובש צדקה



נשמת

N.º 309. NISCMÀT




-i te- - - - - - - - - - ba-rè- - - - - - - - - - - - - - -
- - h -èt scim-ha
a- -do-na- -i e- -lo- -e-nu ve- - -
- -
- - - - - - - - - - - - - -ru- -ah col basar te- - -
-fa- -e- - - - - - - - - - - - - - -r u- -tro-mè- - -
- - - - - - -m zi- -hre-ha malche- -nu ta-mid min
a-gno-la- - -m ve-gnad a- -gno-la- - - - - - - - - -
- - - - - - - - - - - - - -m at- -ta èl
rit.

המשיח   אחות קטנה

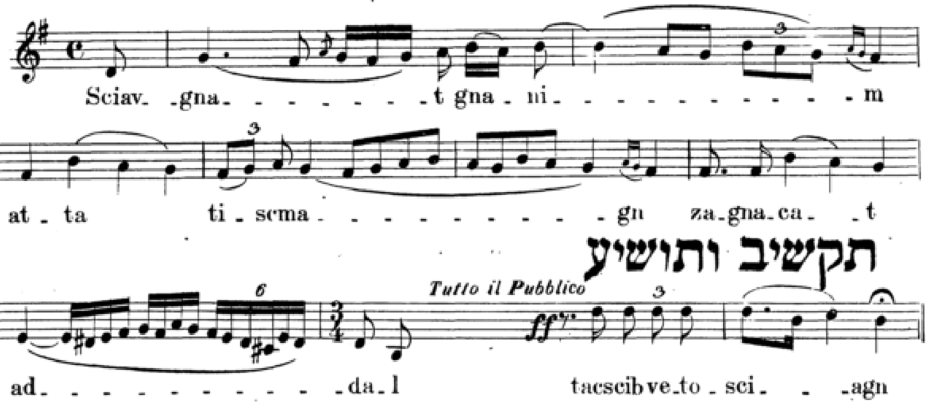
N.º 310. AMESIAH (1.º Giorno) *Musica come* **AHÒT CHETANNÀ**

המשיח   ראו בנים

N.º 311. AMESIAH (2.º Giorno) *Musica come* **RAÙ BANIM** *della 2.ª Sera*

שועת עניים

N.º 312. SCIAVGNÀT GNANIM (*1.º Giorno*)



שועת עניים   ה׳ בקול שופר

N.º 313. SCIAVGNÀT GNANIM (2.º *Giorno*) *Musica come* **ADONÀI BECÒL SCIOFÀR**

ידי רשים   קדיש

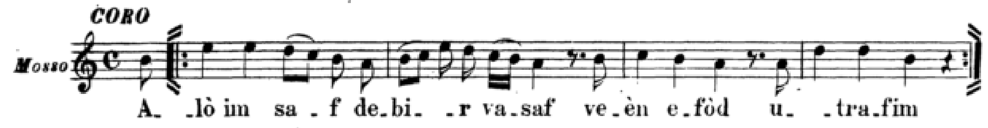
N.º 314. JEDÈ RASCIM (1.º *Giorno*) *l'istessa Musica come il* **CADDISC** *delle sere di Capo d'Anno*

יה שמך   קדיש

N.º 315. JÀ SCIMHÀ *si canta come il suddetto* **CADDISC**

ידי רשים

Musica di ***JEDÈ RASCIM*** *per il Coro* ***ALÒ IM SAF*** **הלא אם סף**

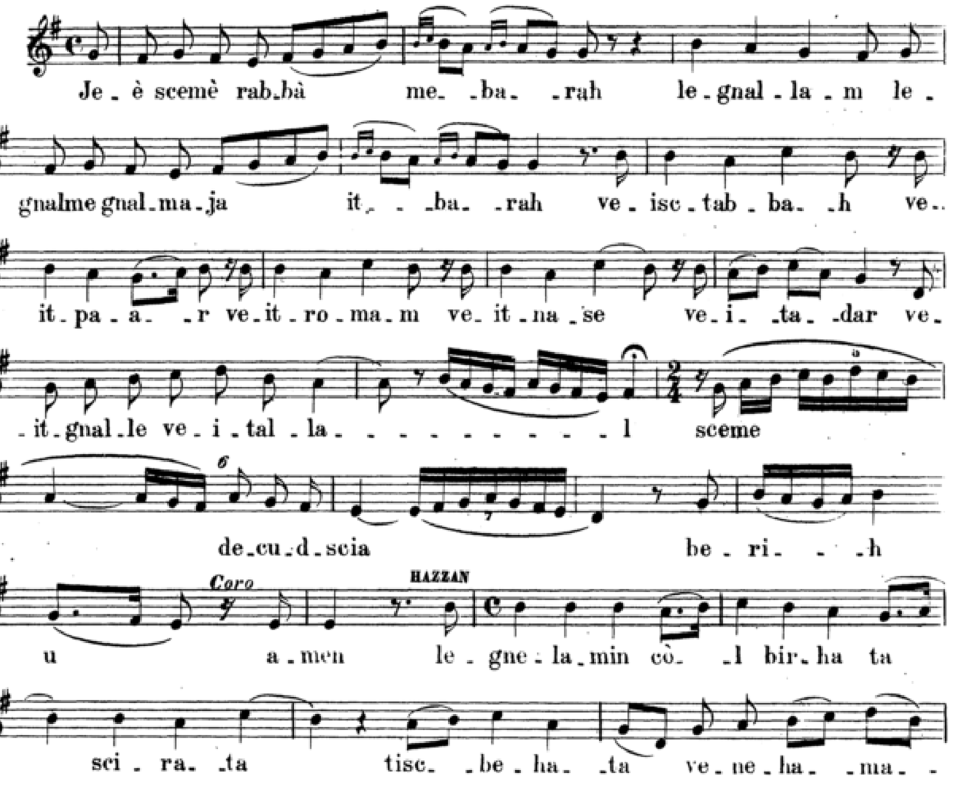


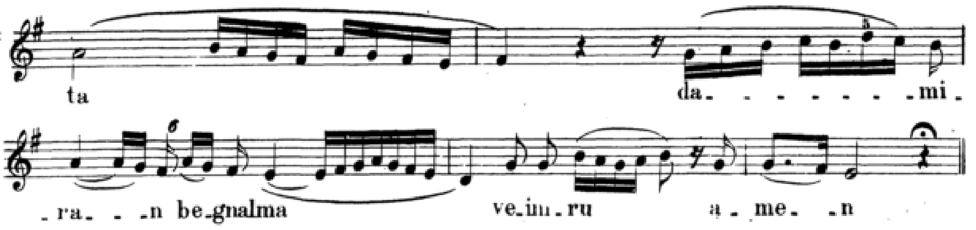
קדיש

№ 316. CADDISC *si canta come la Sera*

יהא שמיה רבא

№ 317. JEÈ SCEMÈ RABBÀ



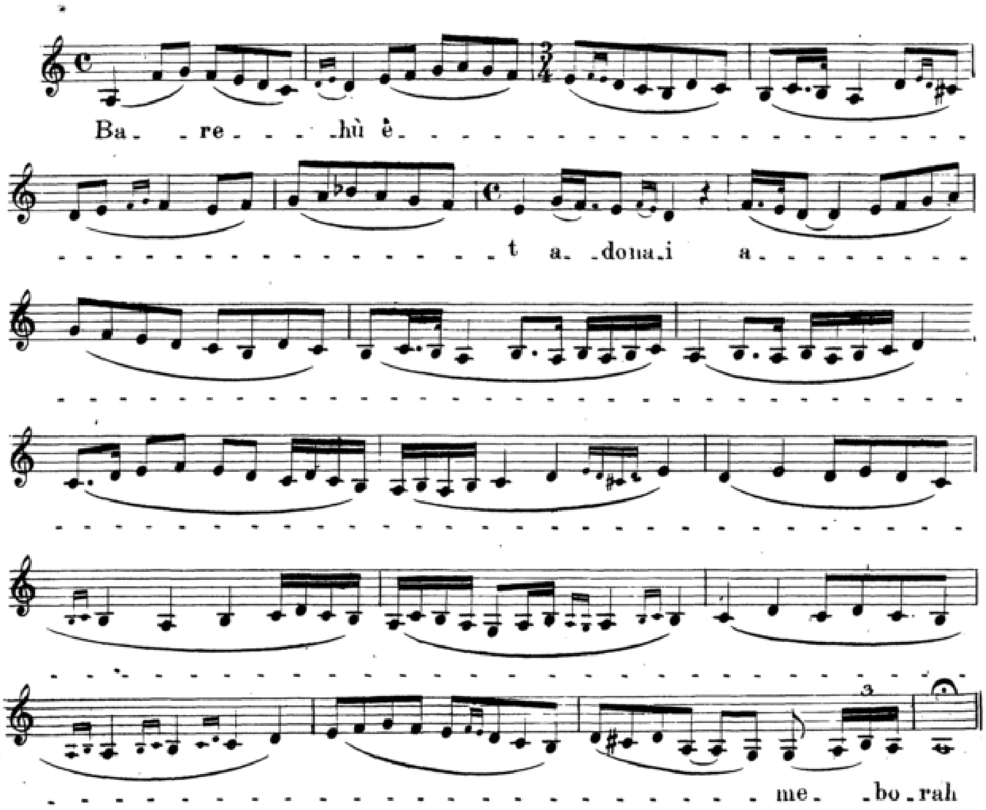


ברכו

N.o 318. BAREHÙ N.o 1. *si canta come il CADDISC*

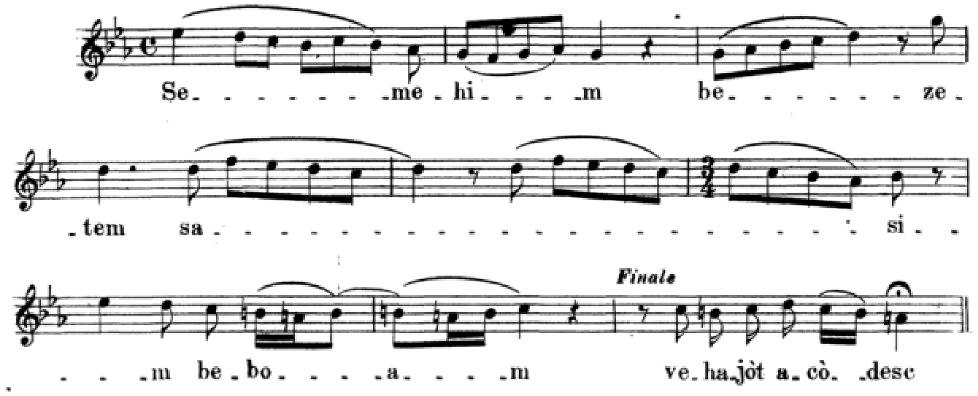
ברכו

N.o 319. BAREHÙ N.o 2.



שמחים

№. 320. SEMEHIM (1º Giorno)

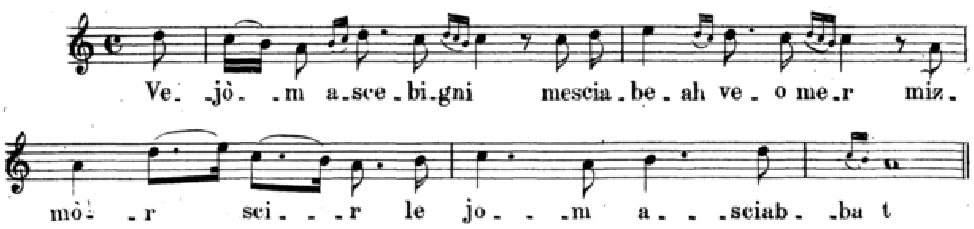


שמחים

№. 321. SEMEHIM *del 2º Giorno Musica come il JA SCEMÀGN* יה שמע

ויום השביעי

№. 322. VEJÒM ASCEBIGNI

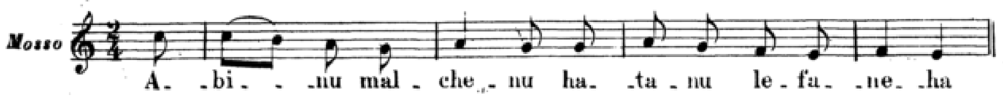


שמך

№. 323. SCIMHÀ *e seguito come CHIPPÙR*

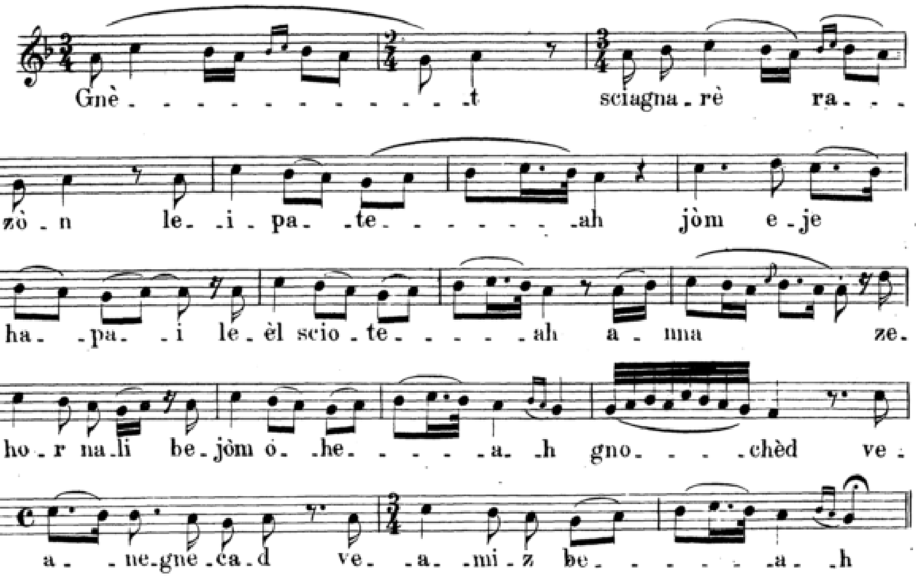
אבינו מלכנו

№. 324. ABINÙ MALCHENU

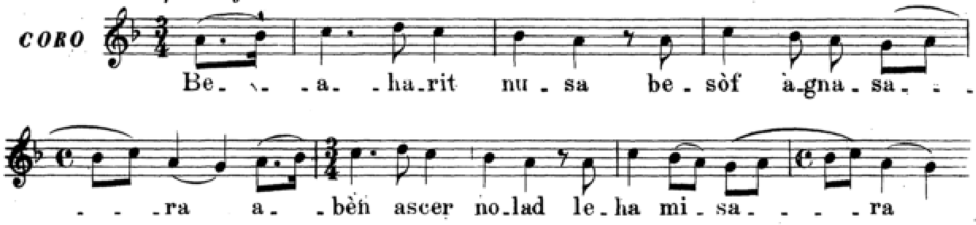


עת שערי רצון

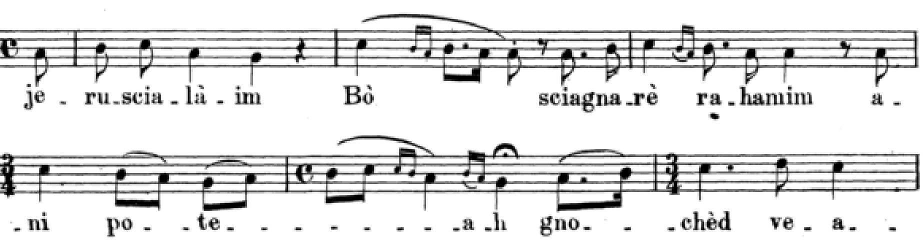
№ 325. GNÈT SCIAGNARÈ RAZÒN

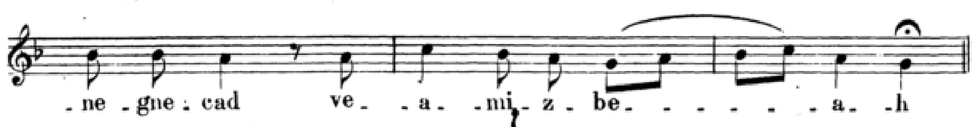


Tempo Allegro **באחרית**



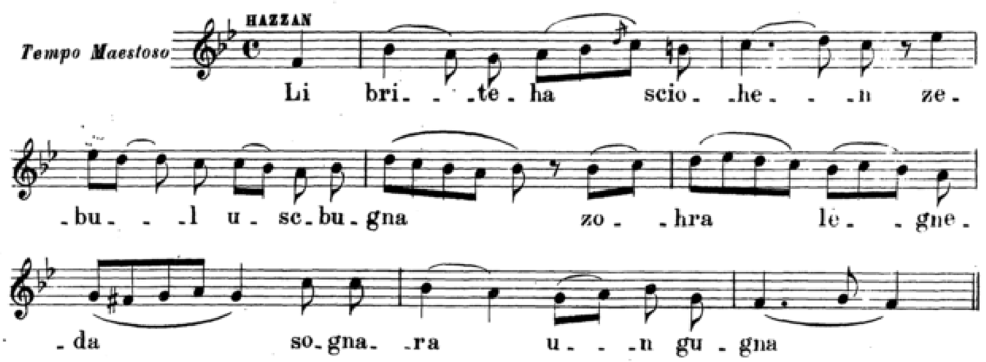
si ripete sino a LIBNÈ JERUSCIALÀIM **לבני ירושלם**





לבריתך שוכן

№ 326. LIBRITEHÀ SCIOHÈN

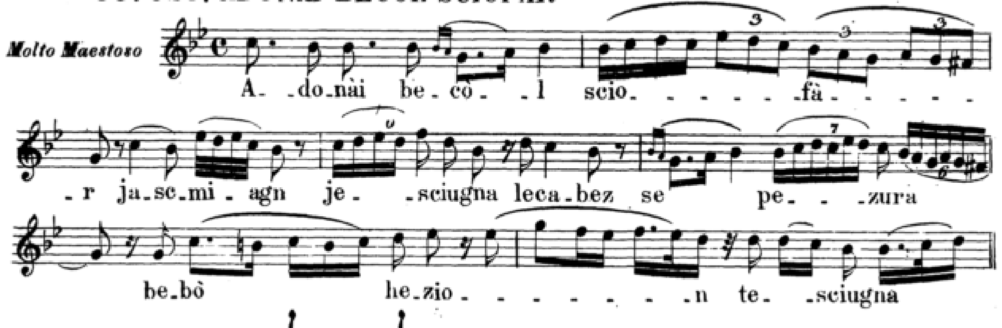


ויום השביעי לבריתך שוכן

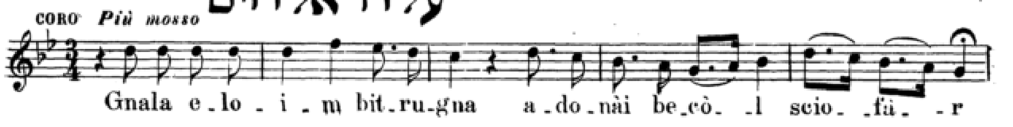
№ 327. LIBRITEHÀ SCIOHÈN (*2° Giorno*) *Musica come* ***VEJÒM ASCEBIGNÌ***

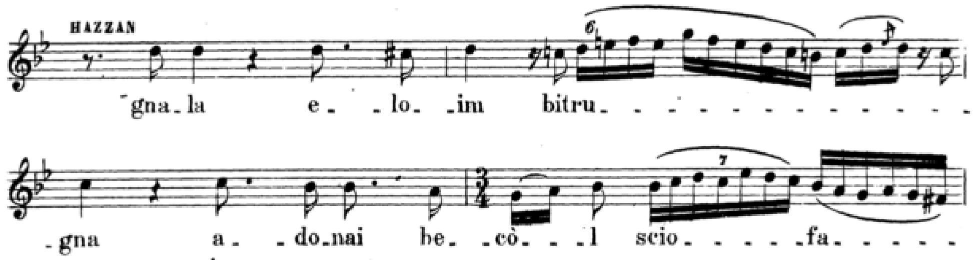
ה׳ בקול שופר

№ 328. ADONÀI BECÒL SCIOFÀR

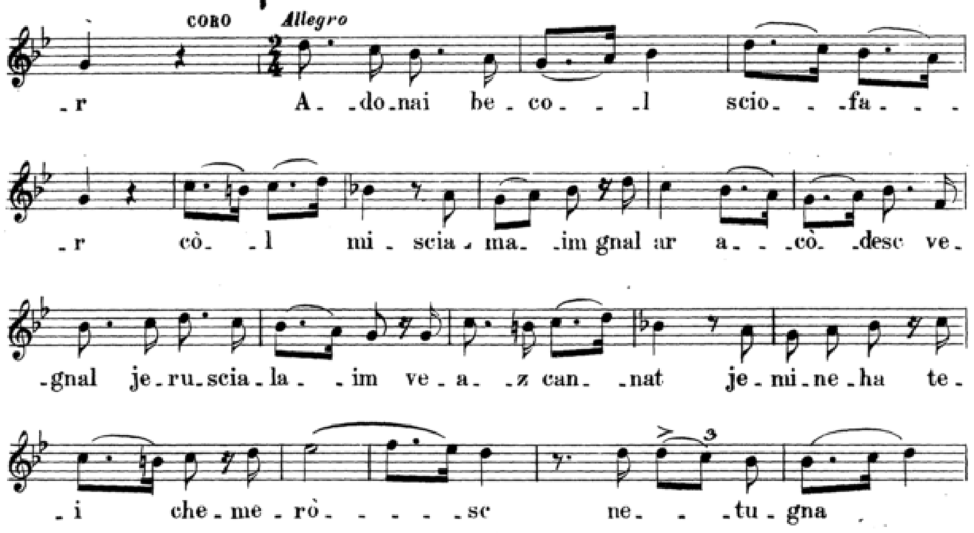


עלה אלהים

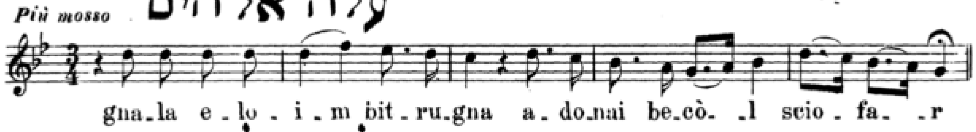




ה׳ בקול שופר

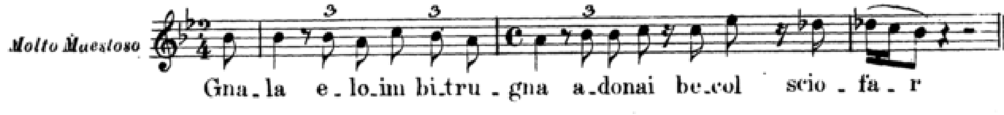


עלה אלהים



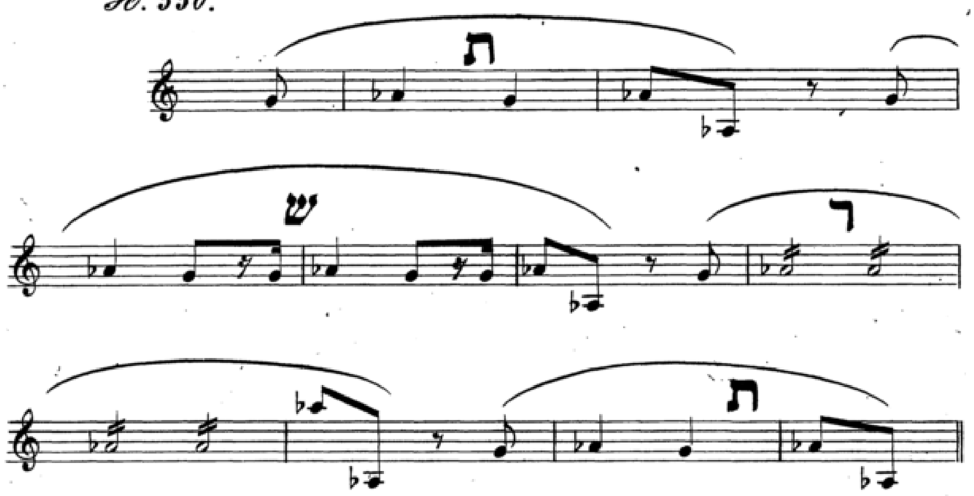
עלה אלהים

№. 329. GNALÀ ELOIM BITRUGNÀ



SUONO DEL SCIOFAR

Nº 330.



אשרי העם יודעי תרועה

Nº 331. ASCRÈ AGNÀM JODEGNÈ TERUGNÀ

Musica di GNALÀ ELOIM BITRUGNÀ

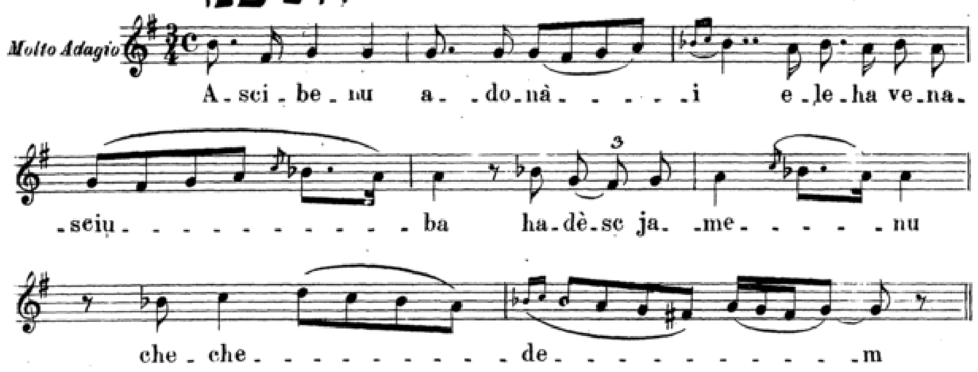
מוסף

MUSAF

השיבנו

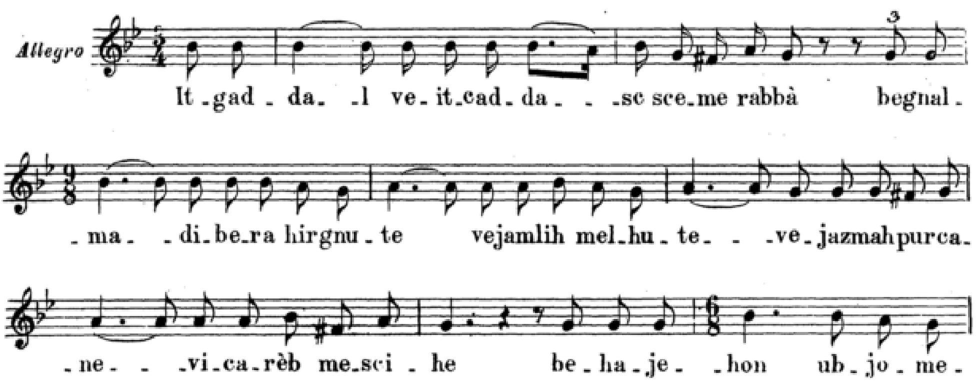
№. 332. ASCIBENU

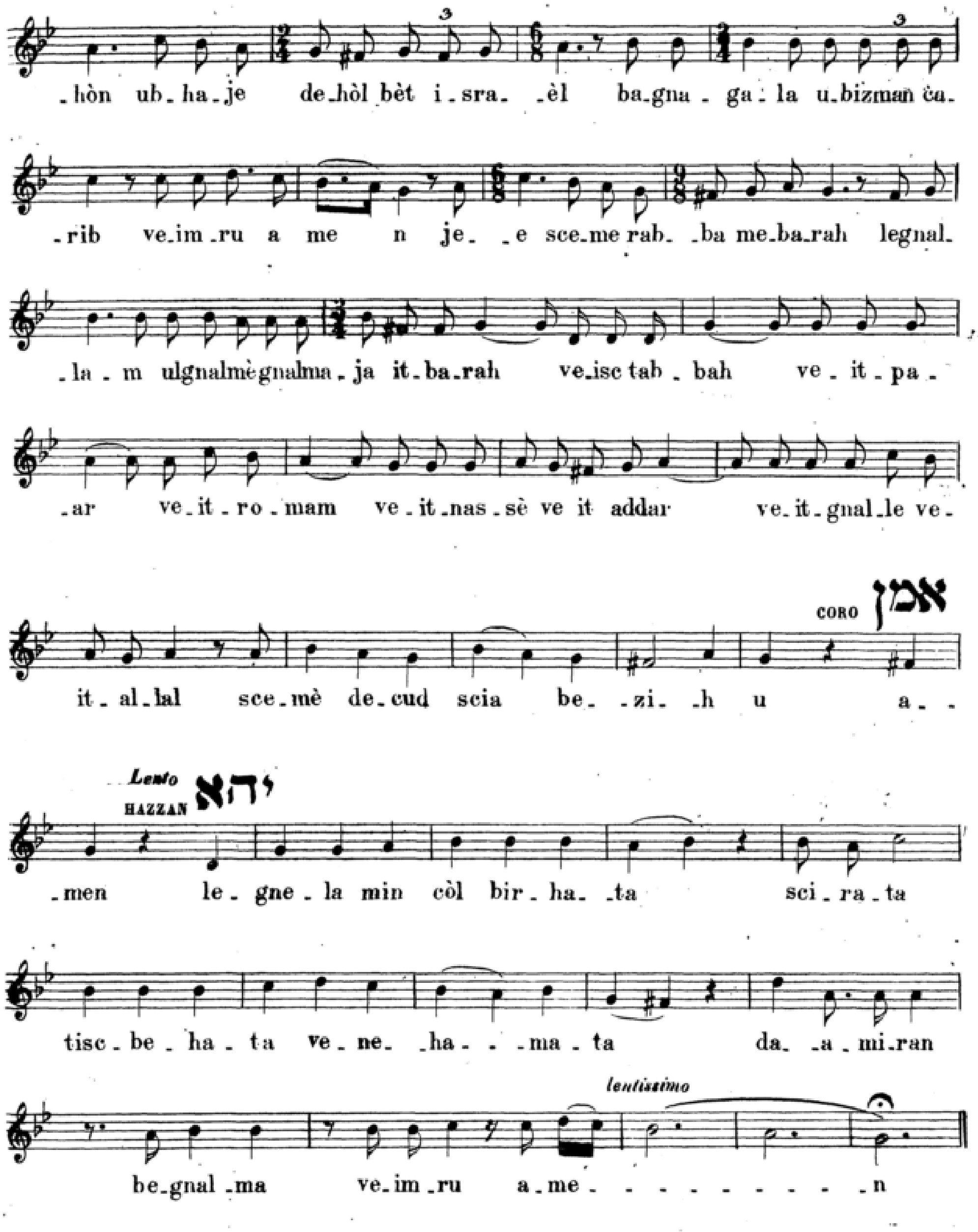
השיבנו



attacca il CADDISC קדיש

№. 333. CADDISC קדיש

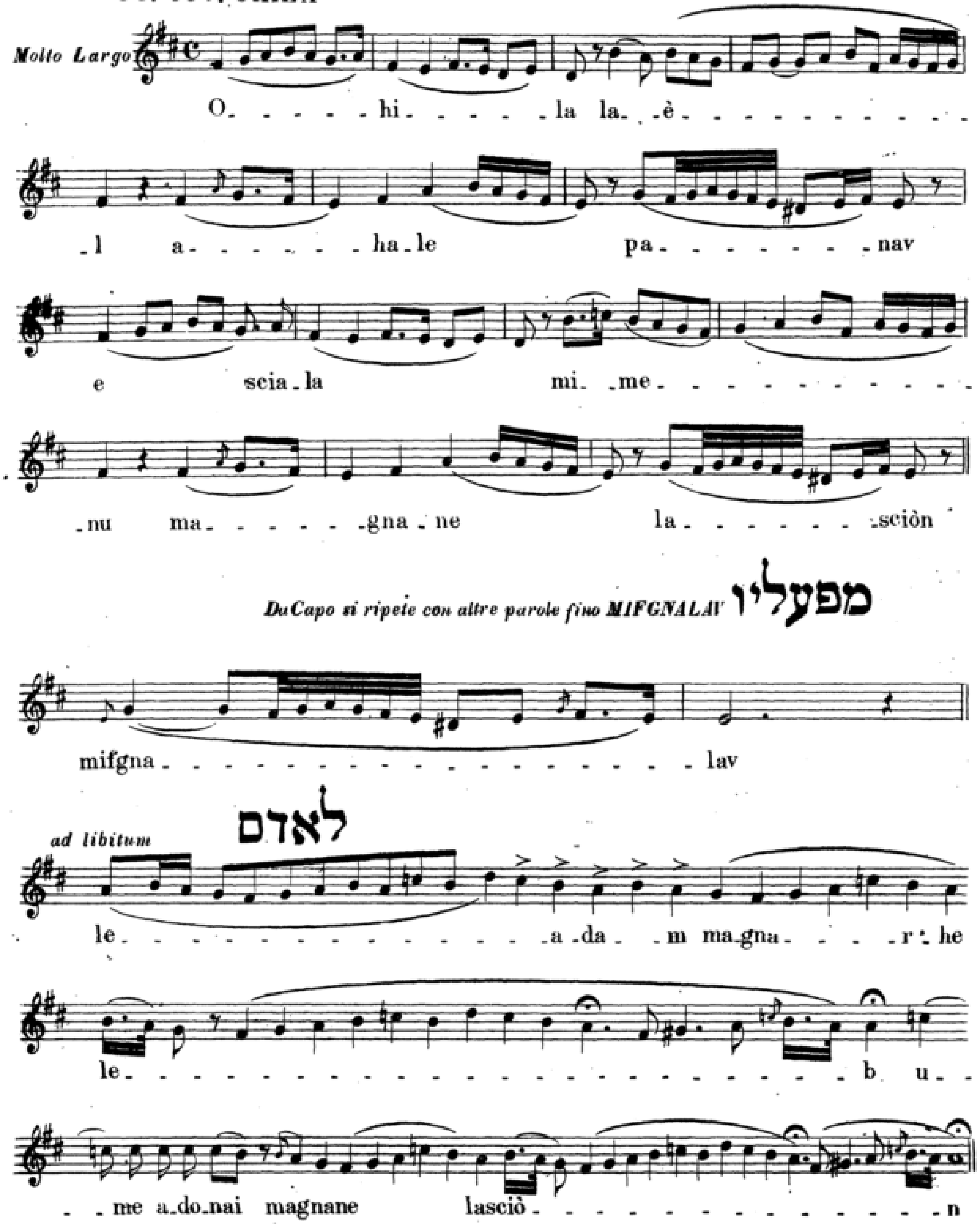




-hòn ub-ha-je de-hòl bèt i-sra- -èl ba-gna - ga - la u-bizman ca-
-rib ve-im-ru a me n je- -e sce-me rab- -ba me-ba-rah legnal-
-la - m ulgnalmègnalma - ja it-ba-rah ve-isc tab - bah ve - it - pa -
-ar ve-it - ro - mam ve-it-nas-sè ve it addar ve-it-gnal-le ve-
it - al-lal sce-mè de-cud scia be- -zi- -h u a- -
CORO
אמן
Lento
HAZZAN
יהוא
-men le - gne - la min còl bir-ha- -ta sci - ra - ta
tisc - be - ha - ta ve- ne- -ha- - -ma - ta da- -a - mi-ran
lentissimo
be-gnal -ma ve-im-ru a-me- - - - - - - - - -n

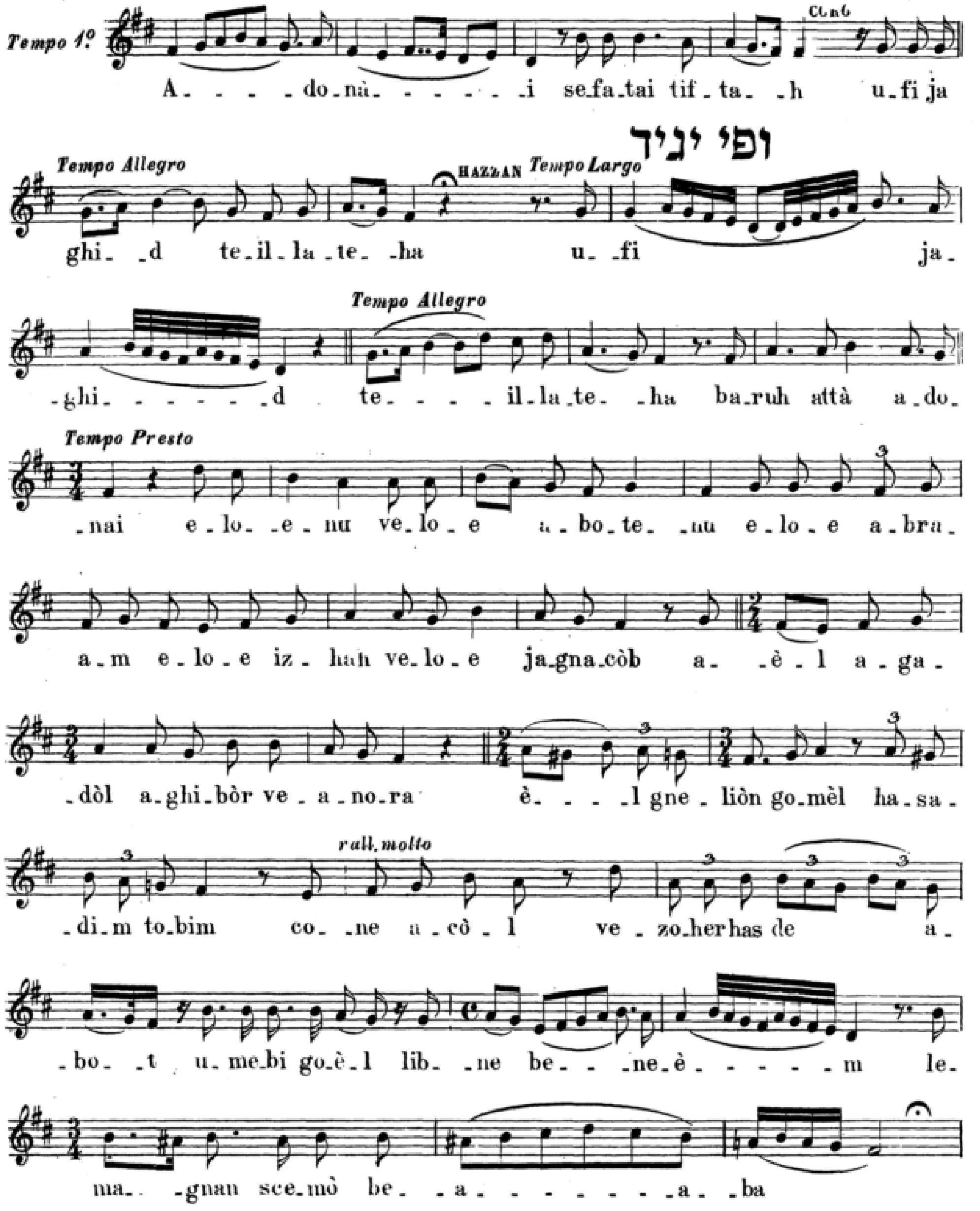
אוחילה

№ 334. OHILA



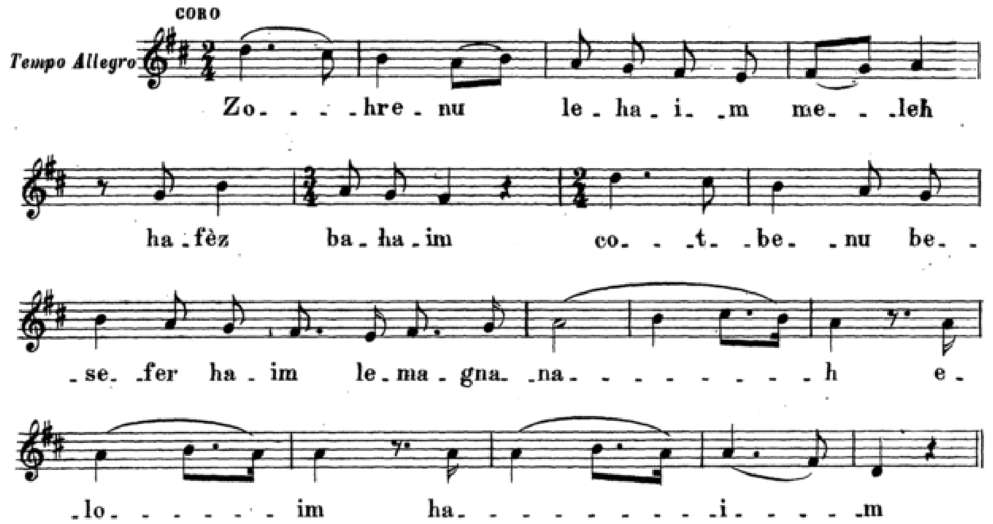
ה׳ שפתי תפתח

Nº 335. ADONAI SEFATÀI TIFTÀH

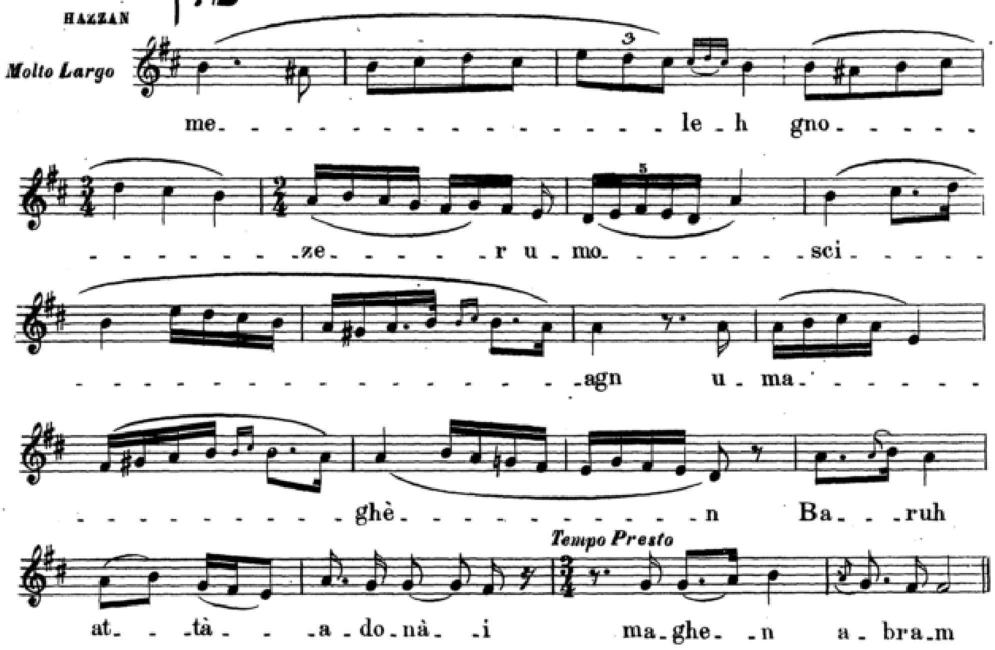


זכרנו

№. 336. ZOHRENU



מלך

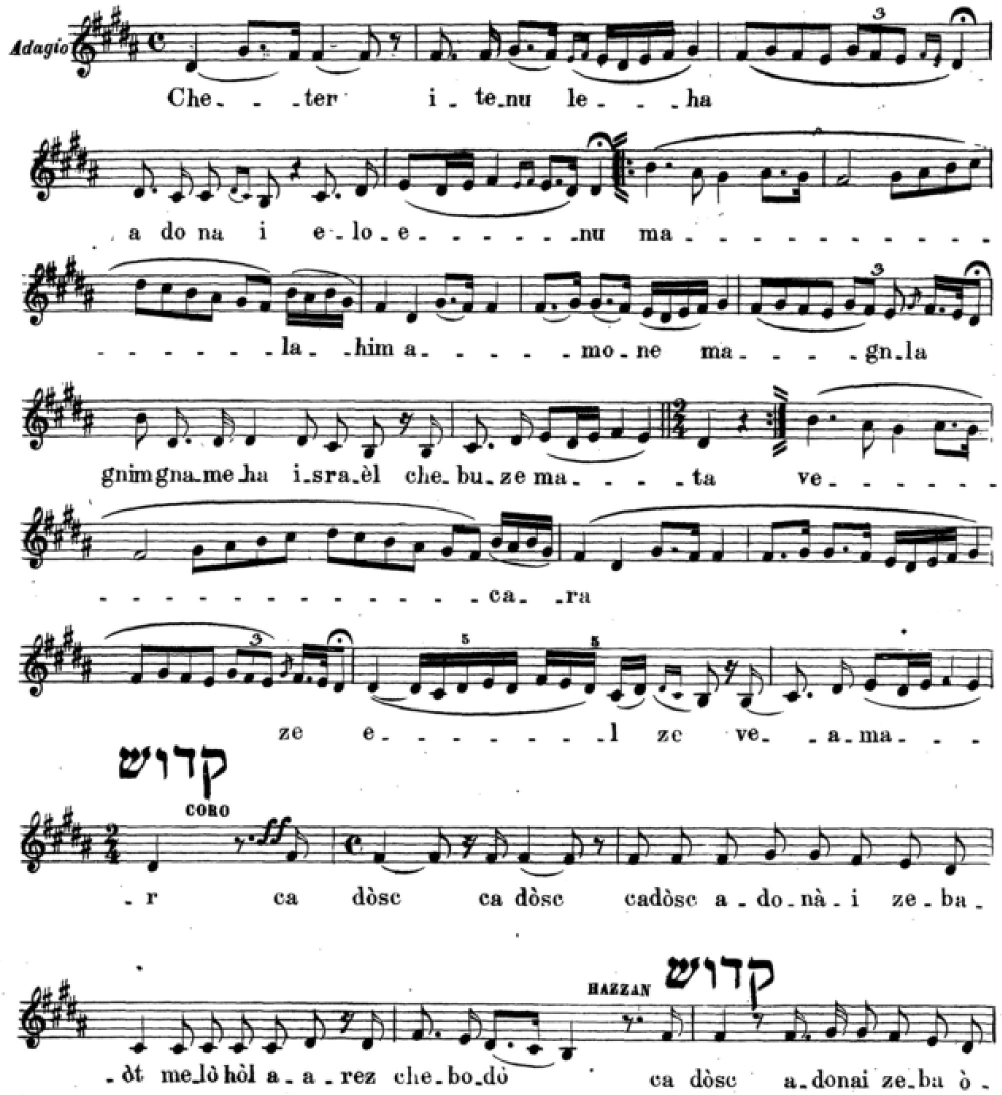


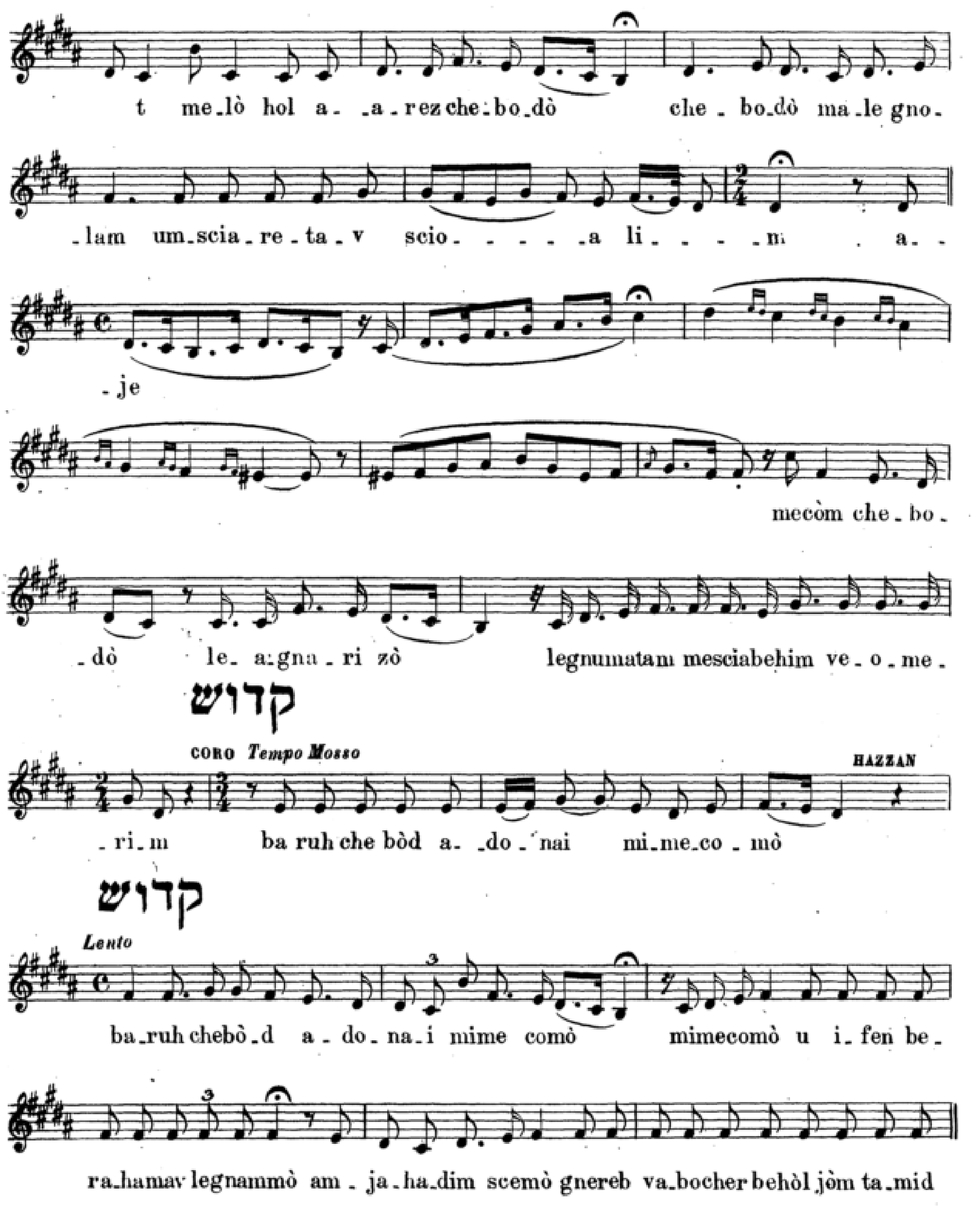
כתר

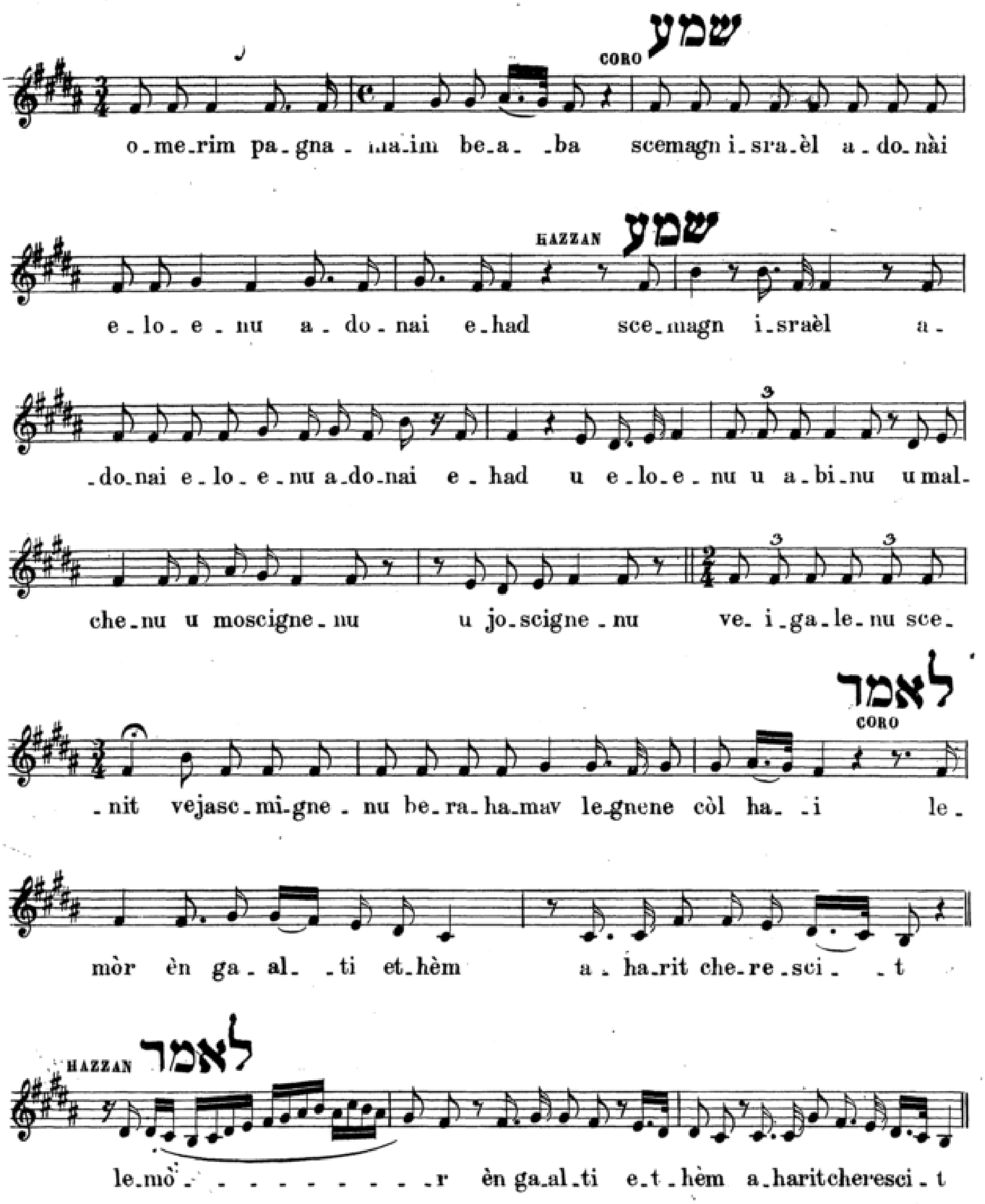
№ 337. CHETER (*1º Giorno*) *Musica come NISCMAT di Capo d' ANNO*

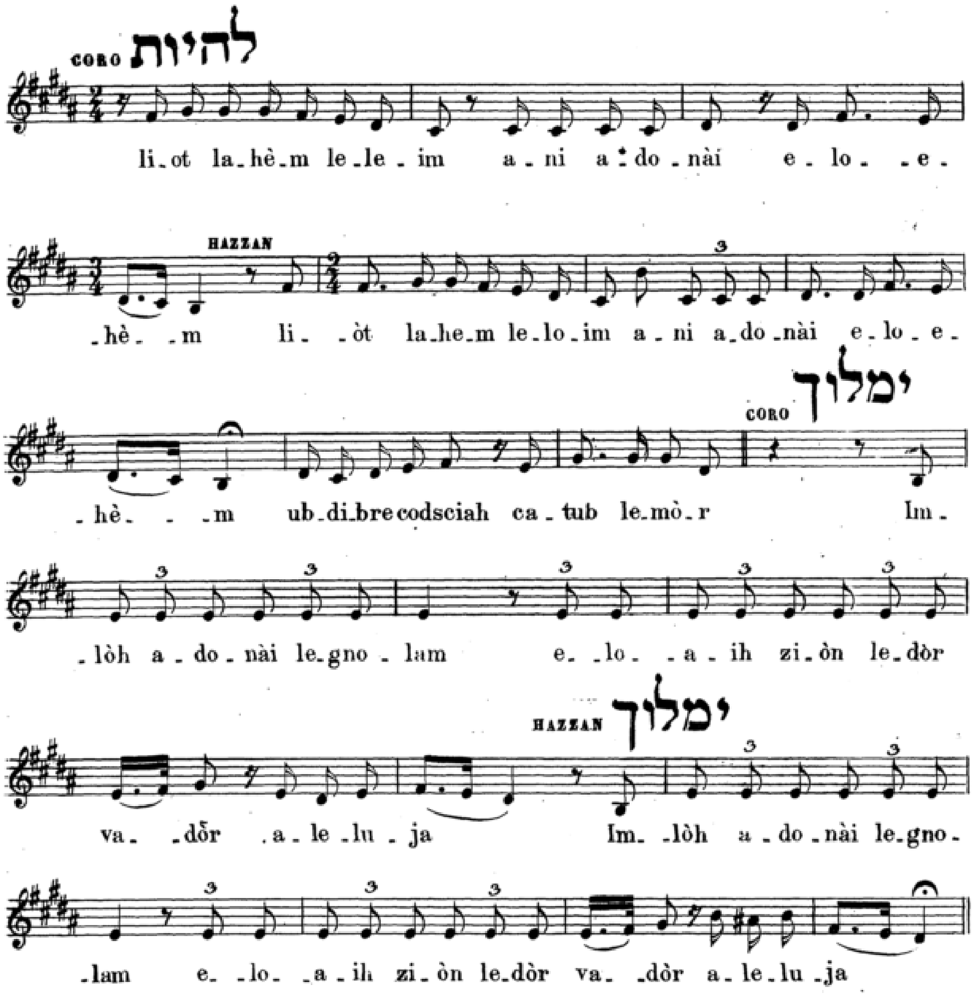
כתר

№ 338. CHETER (*2º Giorno*)




t me.lò hol a. .a.rez che.bo.dò che.bo.dò ma.le gno.
.lam um.scia.re.ta.v scio. . . . .a li. . . . .m . a. .
.je
mecòm che.bo.
.dò le.a.gna.ri zò legnumatam mesciabehim ve.o.me.
קדוש
CORO Tempo Mosso
HAZZAN
.ri.m ba ruh che bòd a. .do.nai mi.me.co.mò
קדוש
Lento
ba.ruh chebò.d a.do.na.i mime comò mimecomò u i.fen be.
ra.hamav legnammò am. ja.ha.dim scemò gnereb va.bocher behòl jòm ta.mid


שמע
CORO
o_me_rim pa_gna _ ma_im be_a_ _ba scemagn i_sra_èl a_do_nài
שמע
HAZZAN
e_lo_e_nu a_do_nai e_had sce_magn i_sraèl a_
_do_nai e_lo_e_nu a_do_nai e_had u e_lo_e_nu u a_bi_nu u mal_
che_nu u moscigne_nu u jo_scigne_nu ve_i_ga_le_nu sce_
לאמר
CORO
_nit vejasc_mi_gne_nu be_ra_ha_mav le_gnene còl ha_ _i le_
mòr èn ga_al_ _ti et_hèm a_ha_rit che_re_sci_ _t
לאמר
HAZZAN
le_mò_ _ _ _ _ _ _ _ _ _r èn ga_al_ti e_t_hèm a_haritcheresci_t



אתה קדוש

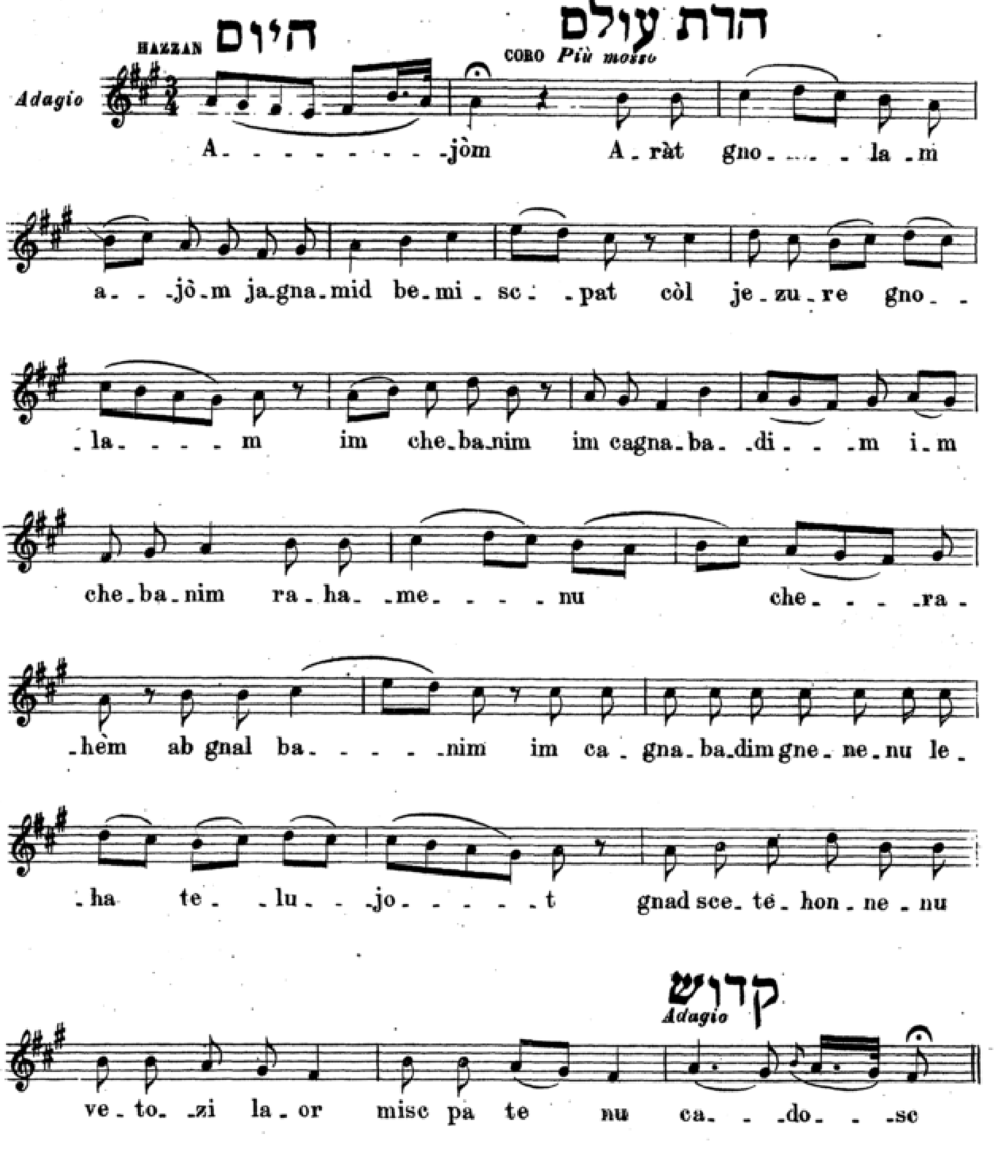
Nº 339. ATTÀ CADÒSC *e seguito come* ***CHIPPÙR***

עלינו לשבח אוחילה

Nº 340. GNALÈNU LESCIABBÈAH *Musica come* ***OHILA Nº 334.***

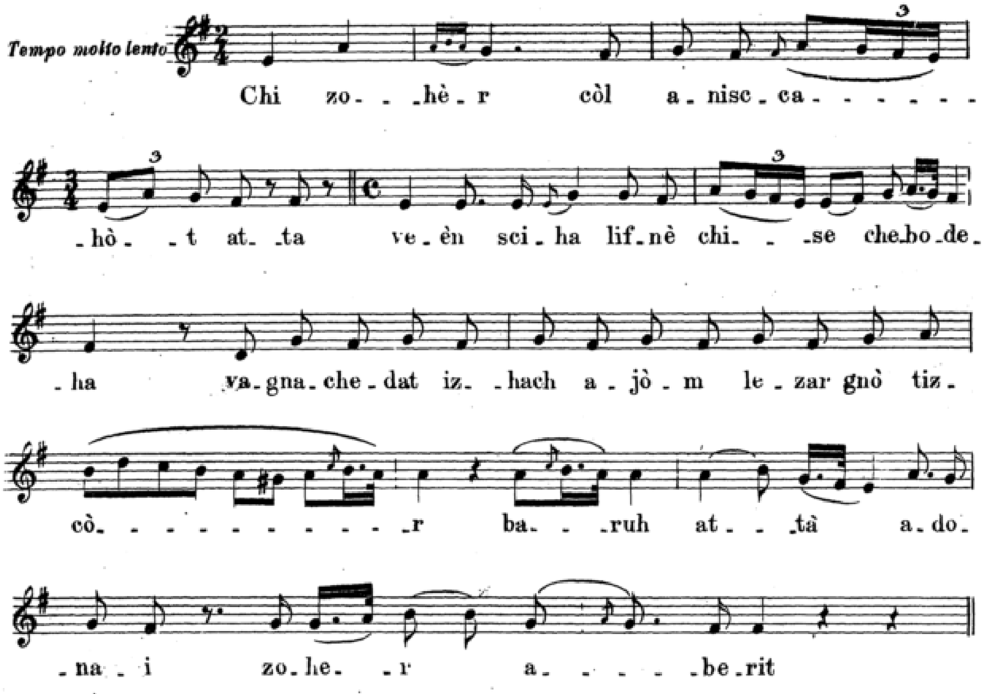
היום הרת עולם

N°. 341. AJÒM ARÀT GNOLÀM



כי זוכר

№ 342. CHI ZOHÈR



פזמונים לראש השנה

PIZMONIM DI ROSC ASCIANNÀ *prima della levata di SEFER*

פרשו עלי

№ 343. PARCÈZ GNALÀI *Musica di AHÒT CHETANNÀ* אחות קטנה

שחר אבקשך

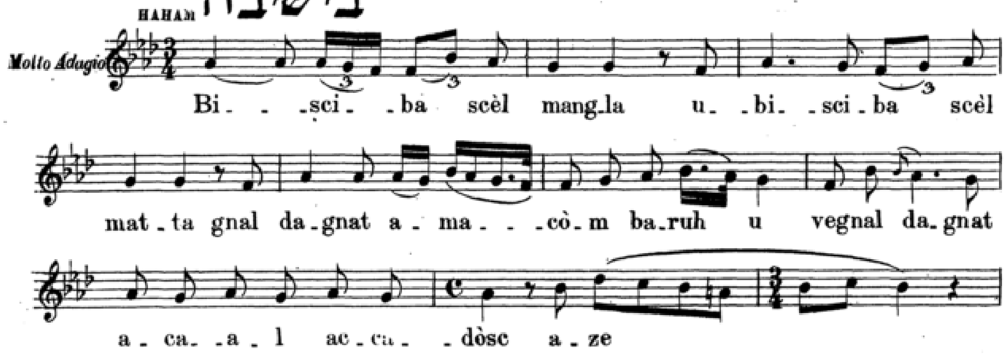
№ 344. SCIAHÀR ABACHESHÀ *Vedi № 94.*

כפור ערבית
CHIPPUR SERA

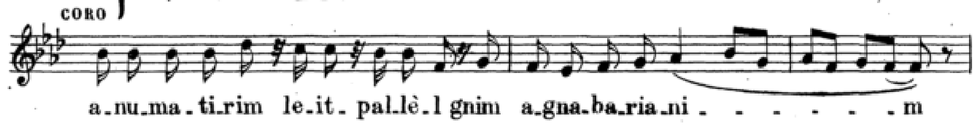
בישיבה של מעלה

No. 345. BISCIBÀ SCÈL MAGNLA

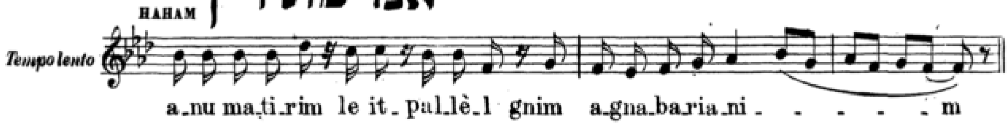
בישיבה



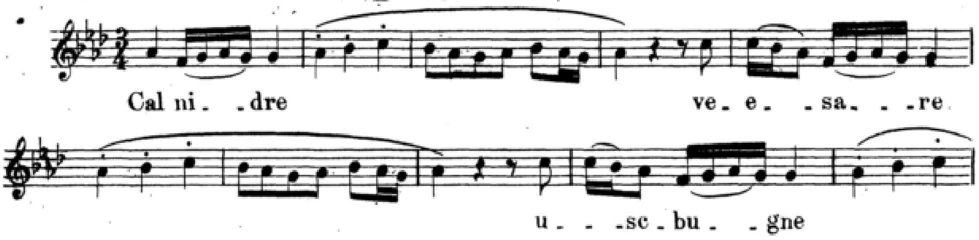
אנו מתירין

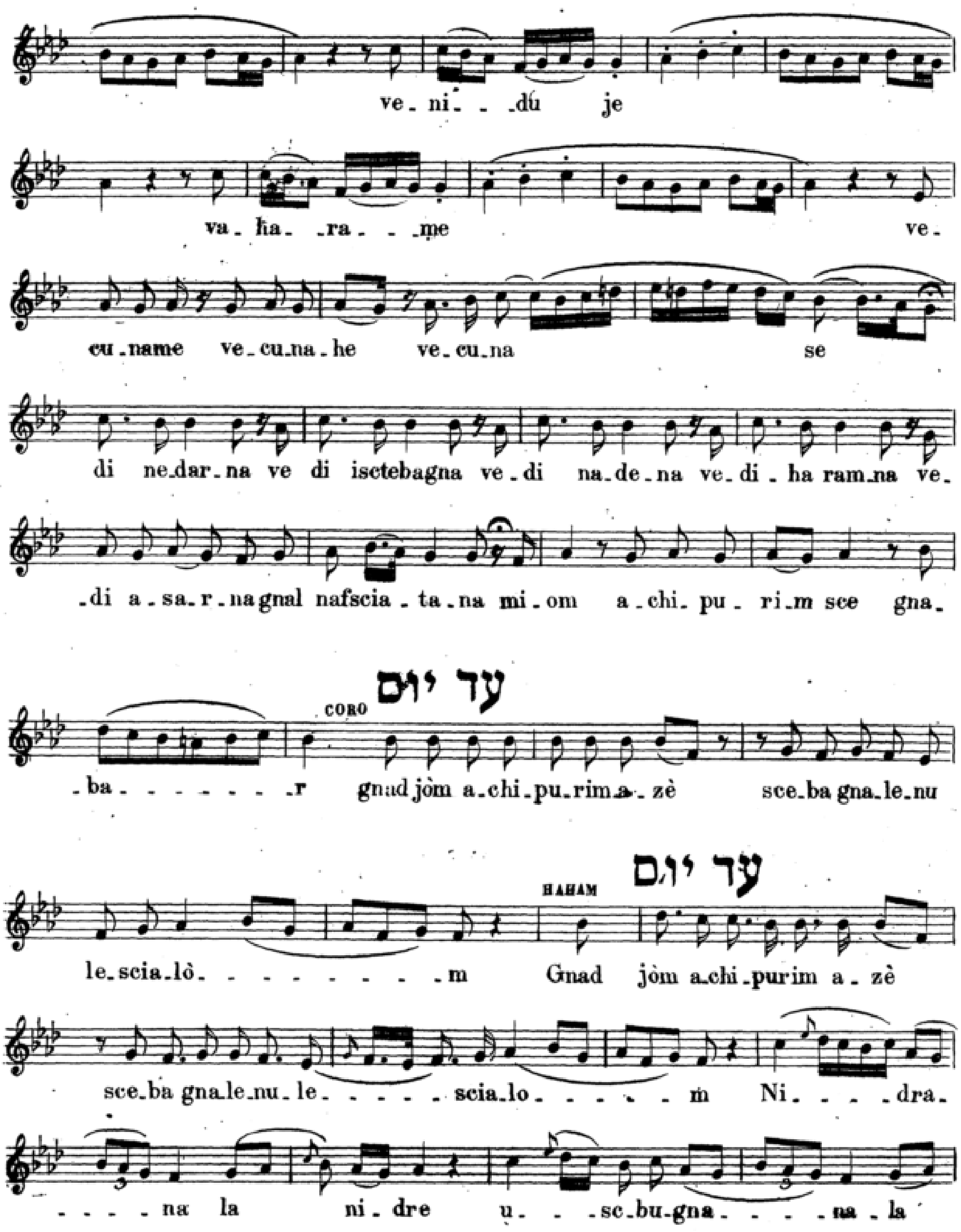


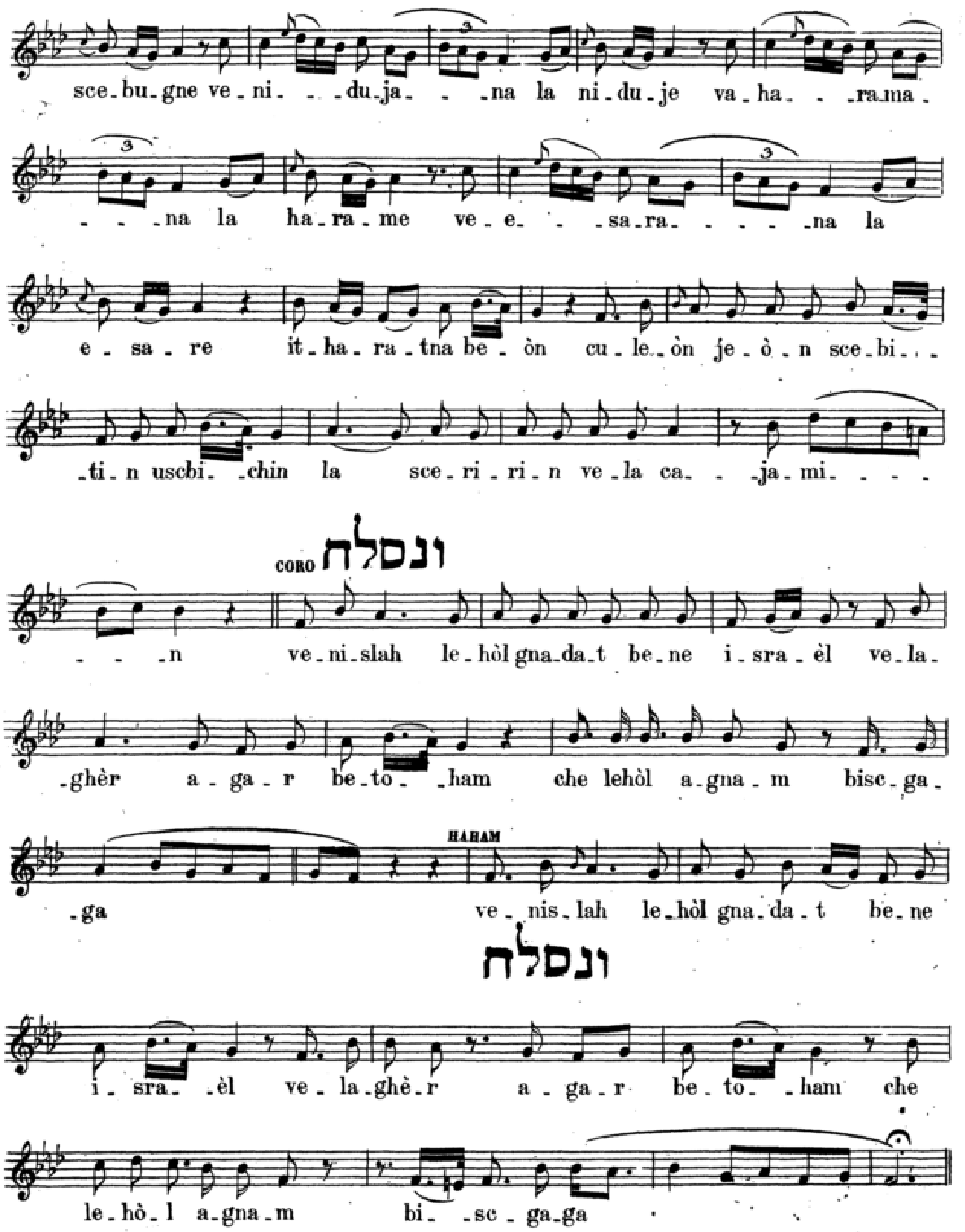
אנו מתירין



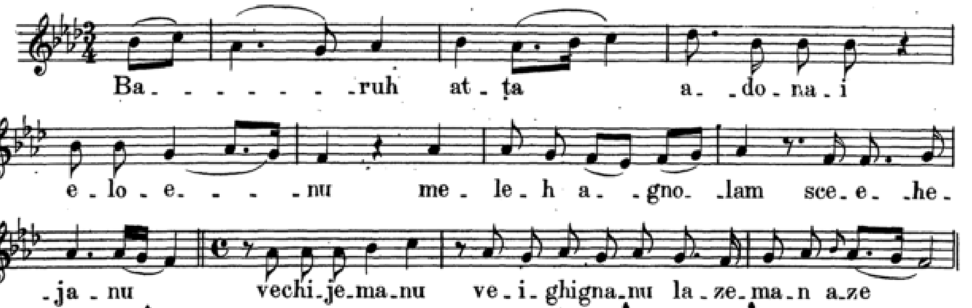
No. 346. CAL NIDRÈ כל נדרי




ve_ni_ _dú je
va_ha_ _ra_ _me ve_
cu_name ve_cu_na_he ve_cu_na se
di ne_dar_na ve di isctebagna ve_di na_de_na ve_di_ha ram_na ve_
_di a_sa_r_nagnal nafscia_ta_na mi_om a_chi_pu_ri_m sce gna_
עד יום
CORO
_ba_ _ _ _ _ _ _r gnad jòm a_chi_pu_rim a_zè sce_ba gna_le_nu
HAHAM
עד יום
le_scia_lò_ _ _ _ _ _ _ _m Gnad jòm a_chi_purim a_zè
sce_ba gna_le_nu_le_ _ _ _ _scia_lo_ _ _ _ _m Ni_ _ _dra_
_ _ _ _na la ni_dre u_ _sc_bu_gna_ _ _ _na_la

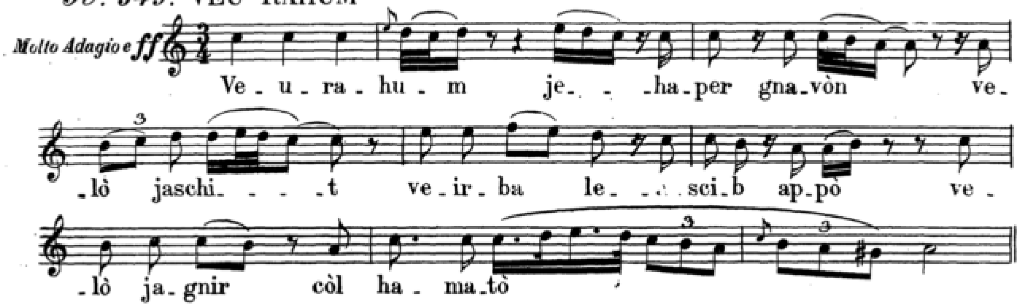

sce_bu_gne ve_ni_ _ _du_ja_ _ _na la ni_du_je va_ha_ _ra_ma_
_ _ _na la ha_ra_me ve_e_ _ _sa_ra_ _ _ _ _na la
e_sa_re it_ha_ra_tna be_òn cu_le_òn je_ò_n sce_bi_ _
_ti_n uscbi_ _chin la sce_ri_ri_n ve_la ca_ _ja_mi_ _ _
CORO ונסלח
_ _ _n ve_ni_slah le_hòl gna_da_t be_ne i_sra_èl ve_la_
_ghèr a_ga_r be_to_ _ham che lehòl a_gna_m bisc_ga_
_ga
HAHAM
ve_nis_lah le_hòl gna_da_t be_ne
ונסלח
i_sra_ _èl ve_la_ghè_r a_ga_r be_to_ _ham che
le_hò_l a_gna_m bi_ _sc_ga_ga

ברוך אתה
N.° 347. BARÙH ATTÀ



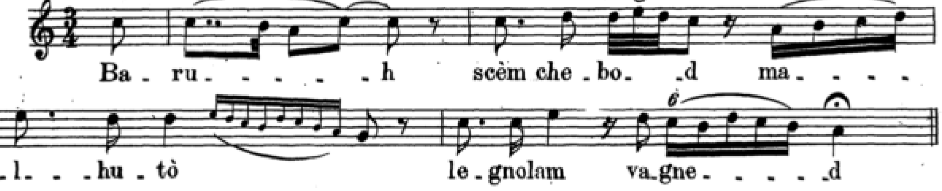
אלהי אל תדינני   שמע קולי
N.° 348. SCEMÀGN COLÌ *Musica come ELOAI AL TEDINENI*

והוא רחום
N.° 349. VEÙ RAHÙM



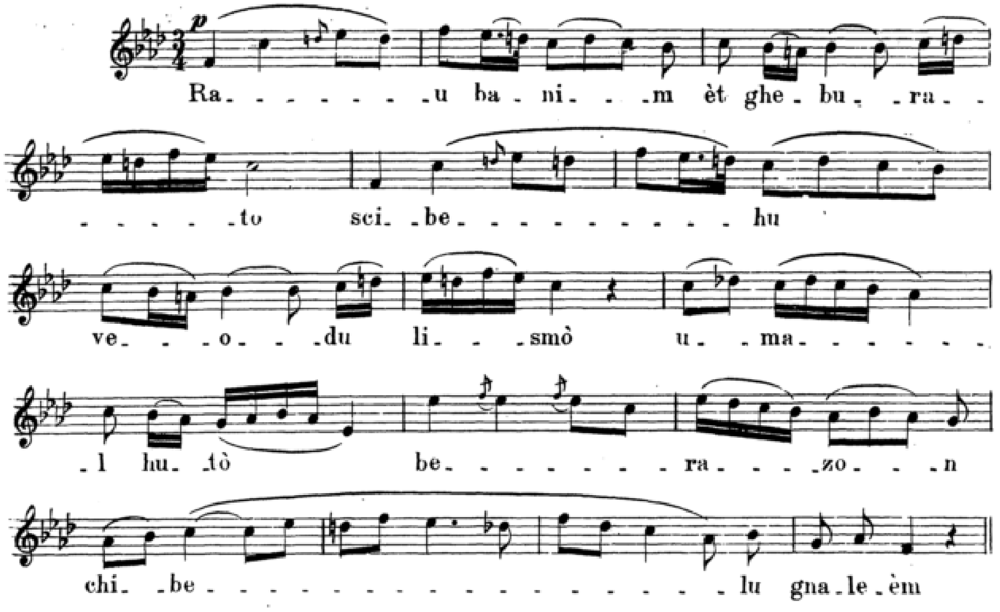
קדיש   ברכו
N.° 350. BAREHÙ *si canta come il CADDISC DELLA SERA DI CAPO D'ANNÒ*

ברוך שם כבוד
N.° 351. BARÙH SCÈM CHEBÒD



ראו בנים

№ 352. RAÙ BANIM

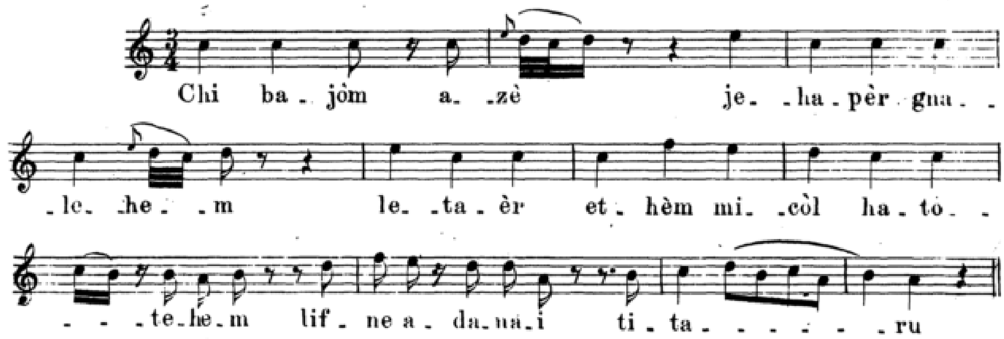


השכיבנו

№ 353. ASCHIBENU *Musica come la sera di CAPO D'ANNO*

כי ביום הזה

№ 354. CHI BAJÒM AZÈ

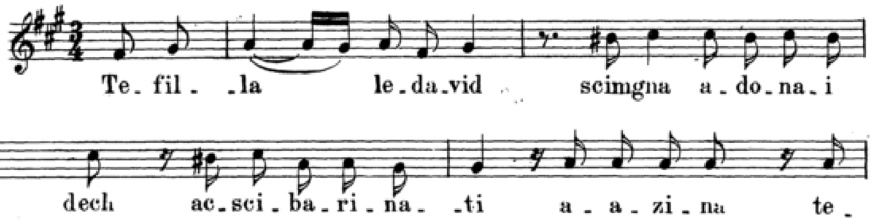


סליחות

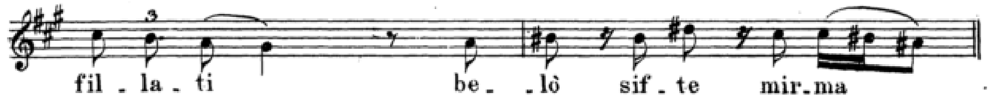
SELICÒT

תפלה לדוד

№ 355. TEFILLÀ LEDAVID



CORO בלא שפתי מרמה

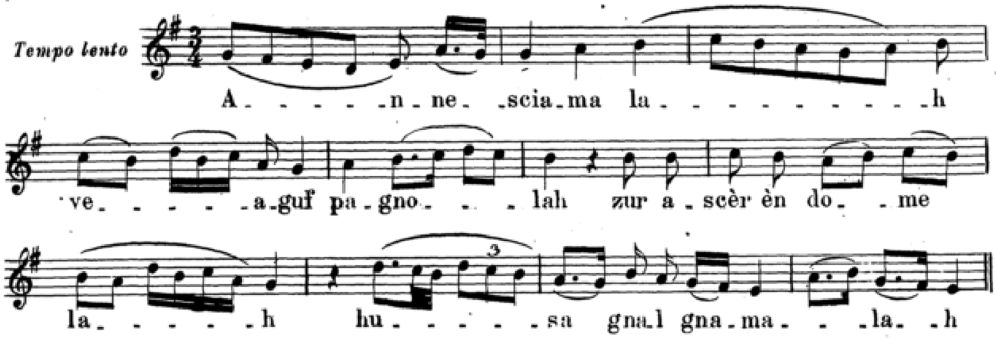


אנא ה׳

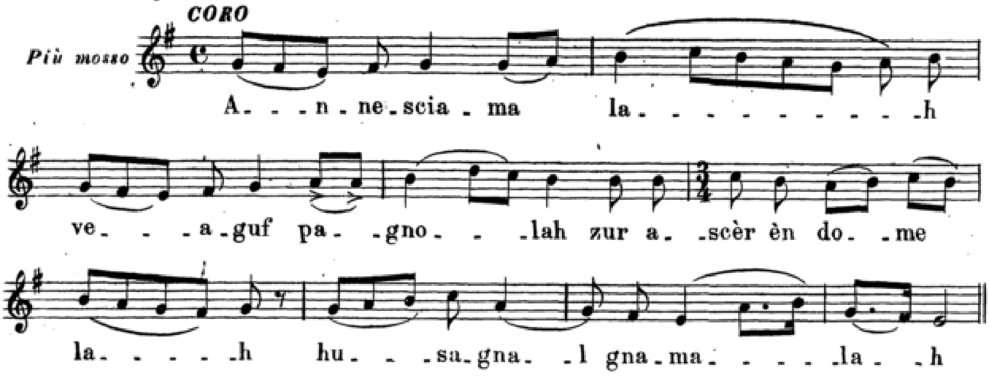
№ 356. ANNA ADONÀI *Musica di ADONÀI BECÒL SCIOFÀR*

הנשמה לך

№ 357. ANNESCIAMA LÀH



הנשמה לך



הנשמה לך

№ 358. ANNESCIAMA LÀH *Musica come* TEFILLÀ LEDAVID תפלה לדוד

משתחוים

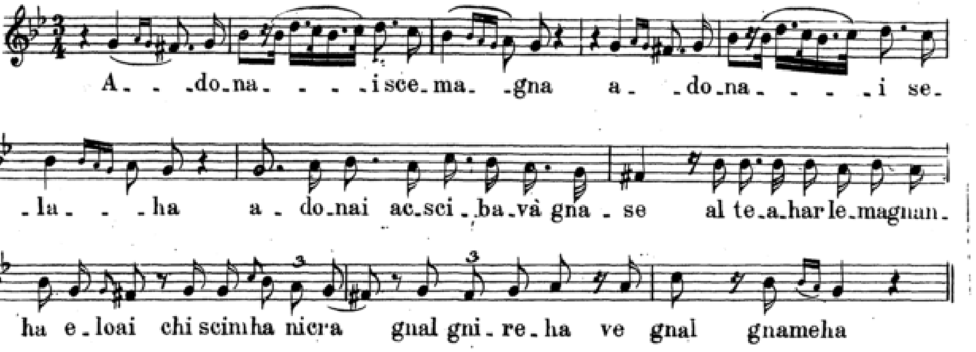
№ 359. MISCTAHAVIM *Musica come* ADONÀI BECÒL SCIOFÀF ה׳ בקול שופר

ה׳ אורי וישעי

№ 360. ADONÀI ORI *Musica come* TEFILLÀ LEDAVID תפלה לדוד

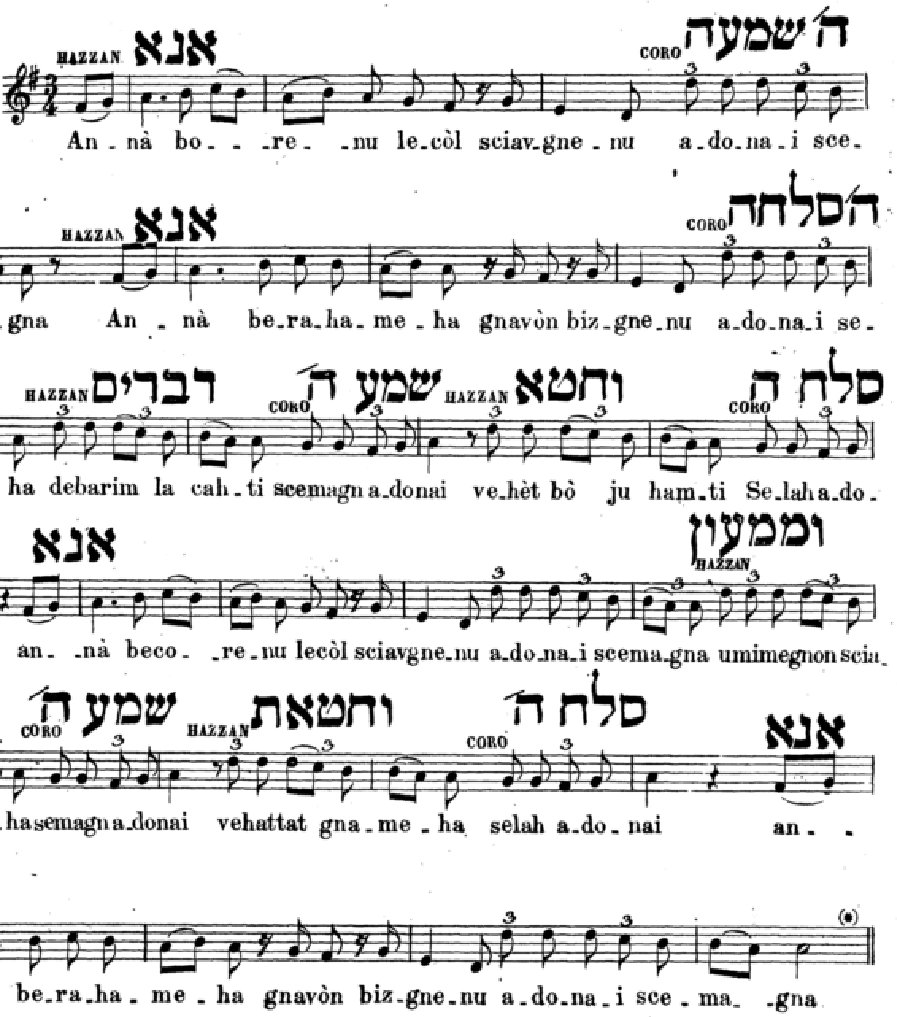
ה׳ שמעה

№ 361. ADONÀI SCEMÀGNA



אנא בקראנו

N.º 362. ANNÀ BECORENU



אנא בקראנו

(*) *Nota: Ogni fine di verso il CORO una volta canta ANNA BECORENU e l'altra volta*

אנא ברחמיך

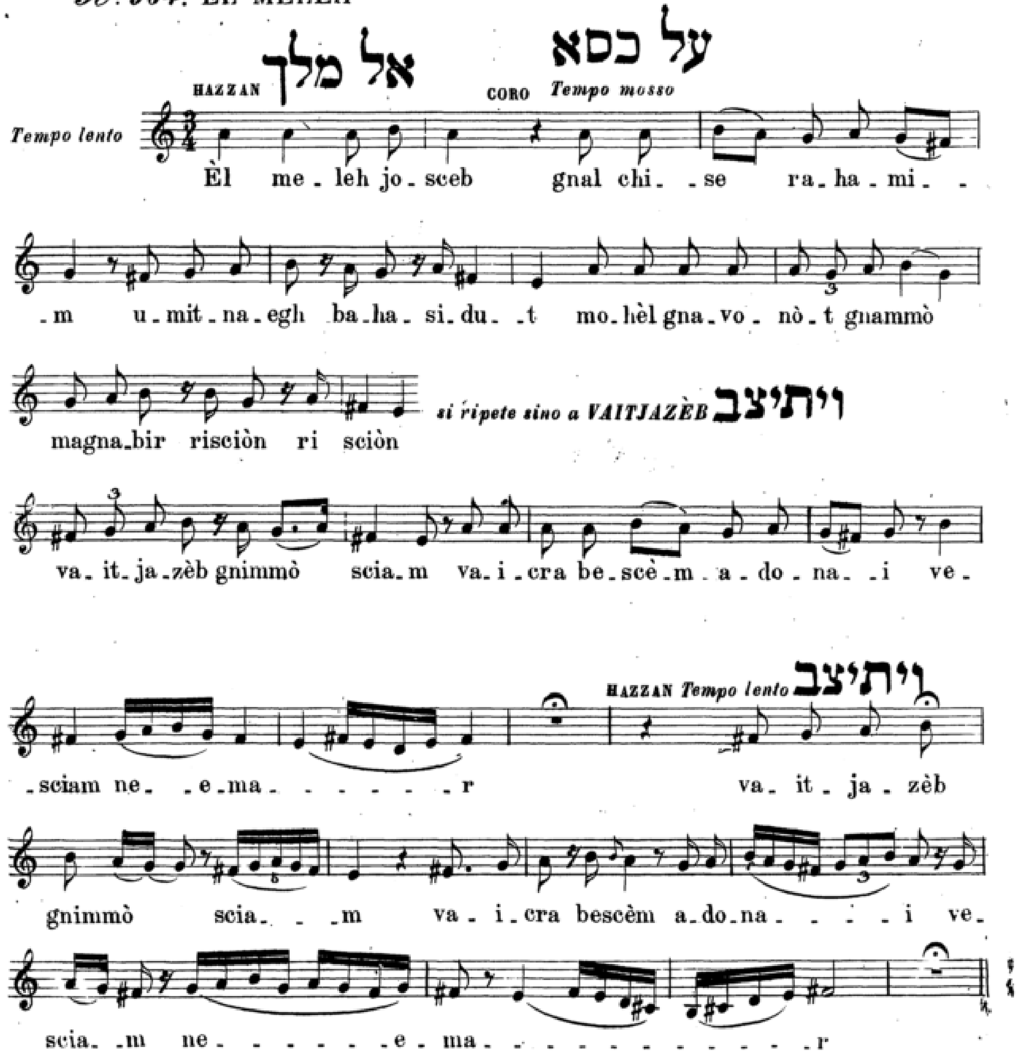
ANNA BERAHAMEHA

ה׳ בקול שופר ירצה

№ 363. JERAZÈ *si canta come la Musica di* ADONAI BECOL SCIOFAR

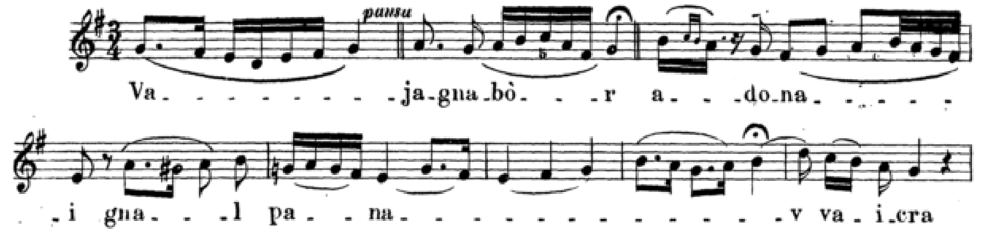
אל מלך

№ 364. ÈL MELEH

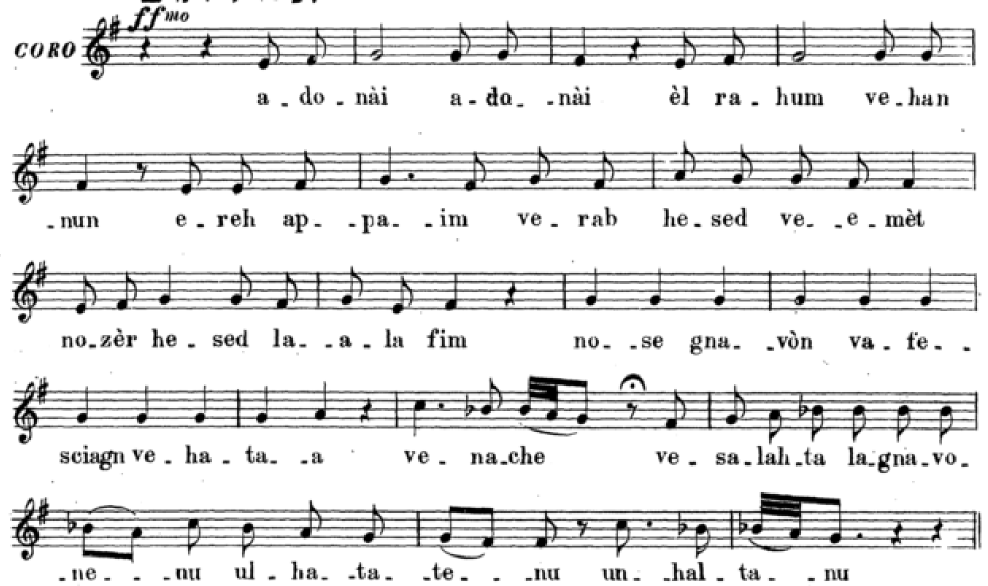


ויעבור

№. 365. VAJAGNABÒR

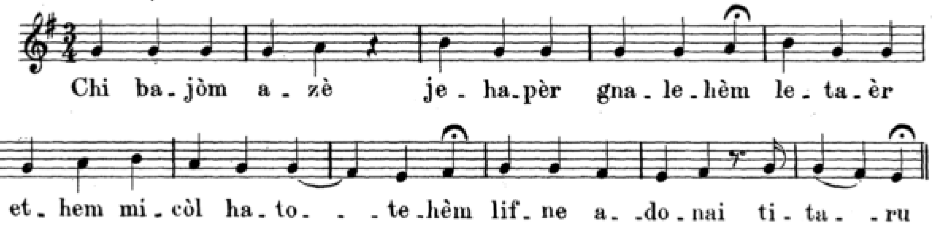


ה׳ ה׳ אל רחום



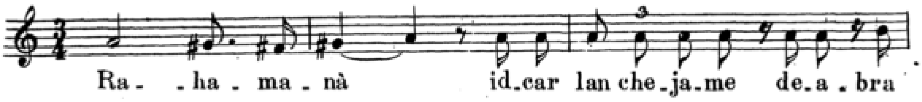
כי ביום הזה

№. 366. CHI BAJÒM AZÈ

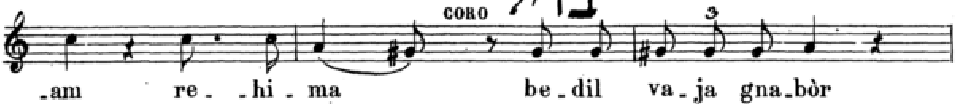


רחמנא

№ 367. RAHAMANÀ

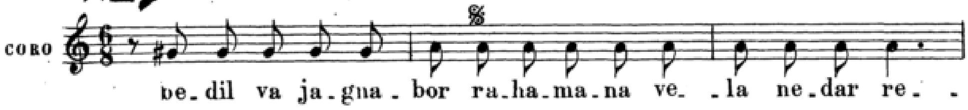


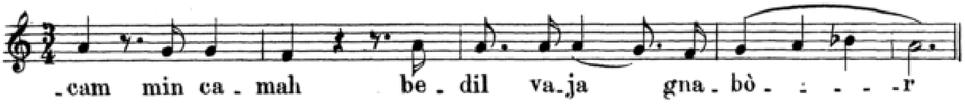
בדיל



si ripete sino alla fine del penultimo versetto e poi

בדיל ויעבור

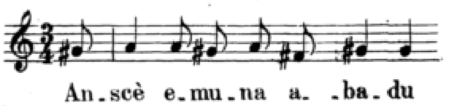




il Hazzan ripete dal segno 𝄋 *RAHAMANA* רחמנא

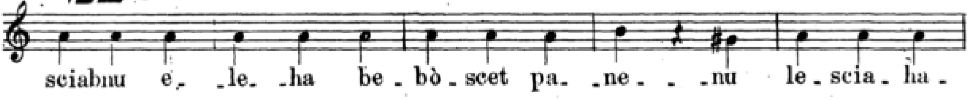
אנשי אמונה

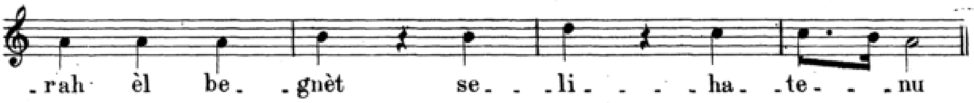
№ 368. ANSCÈ EMUNÀ



fino lo MAZINO לא מצינו *e poi*

שבנו



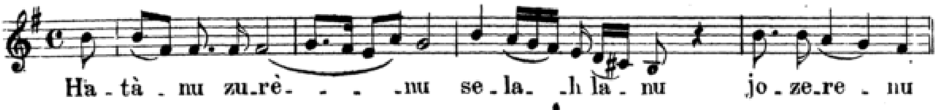


תמהנו

№ 369. TAMANU *si canta come ANSCÈ* אנשי

חטאנו צורנו

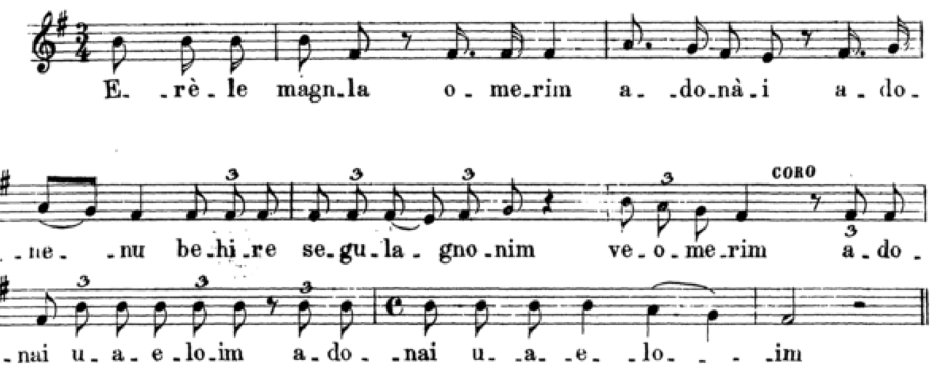
№. 370. HATÀNU ZURÈNU



ripete il Coro e poi di seguito fino a ***ELOIM*** אלהים

אראלי מעלה

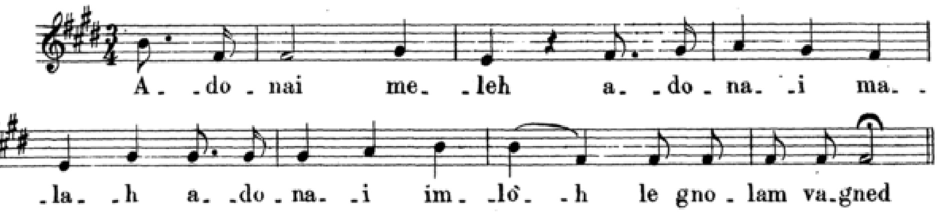
№. 371. ERÈLE MÀGNLA



GALGALÈ MANGLA *come sopra* אראלי מעלה

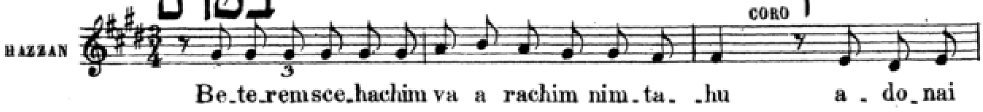
ה׳ מלך

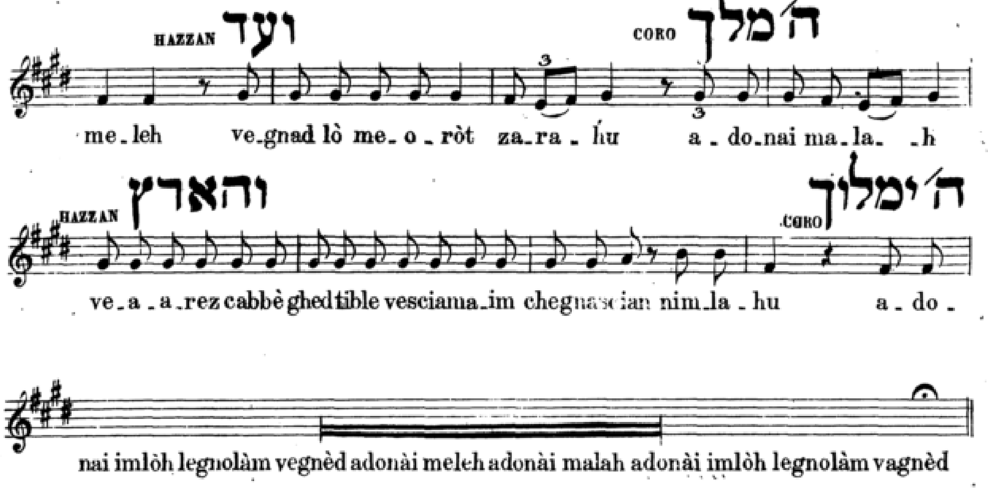
№. 372. ADONÀI MELEH



№. 373. BETÈREM SCEHACHIM בטרם שחקים ה׳ מלך

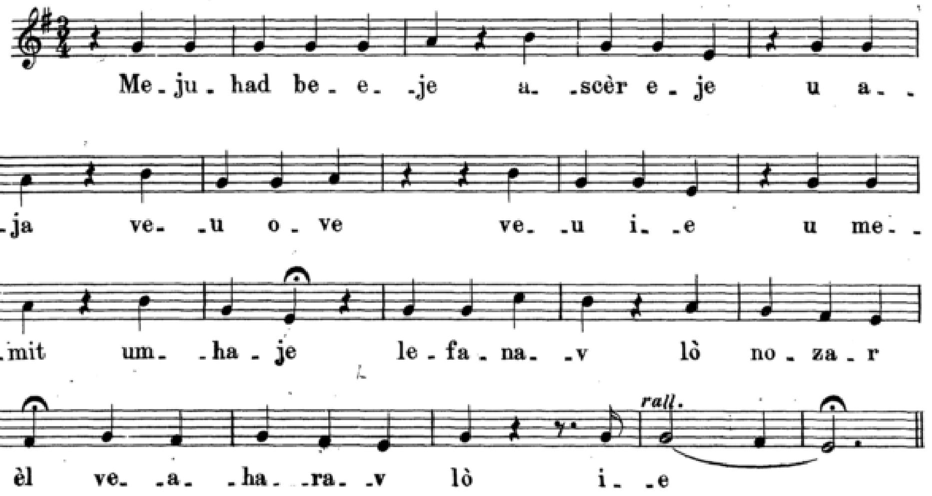
בטרם





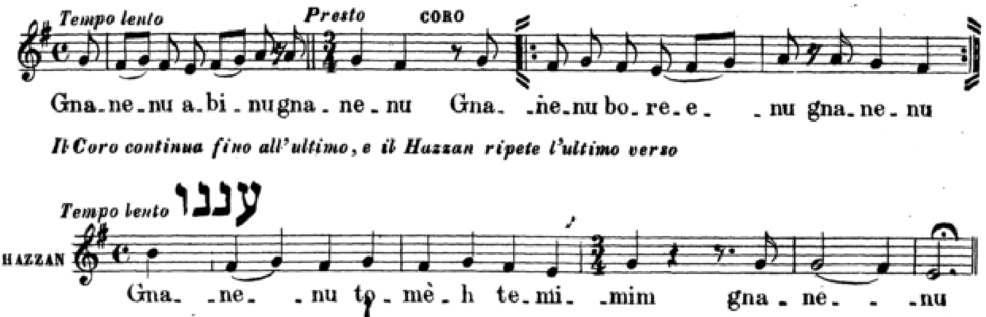
ועד לא עשה
No. 374. VEGNÀD LÒ GNASÀ come BETEREM בטרם

מיוחד באהיה
No. 375. MEJUHÀD BEEJÈ



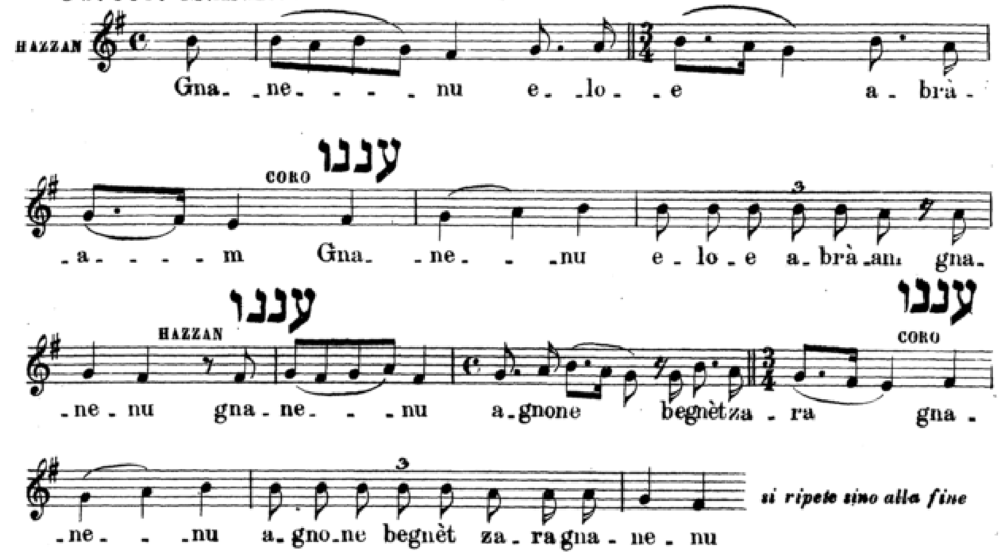
עננו אבינו

№. 376. GNANENU ABINU



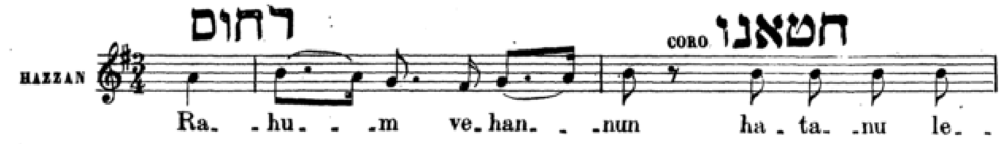
עננו אלהי אברהם

№. 377. GNANENU ELOE ABRÀAM

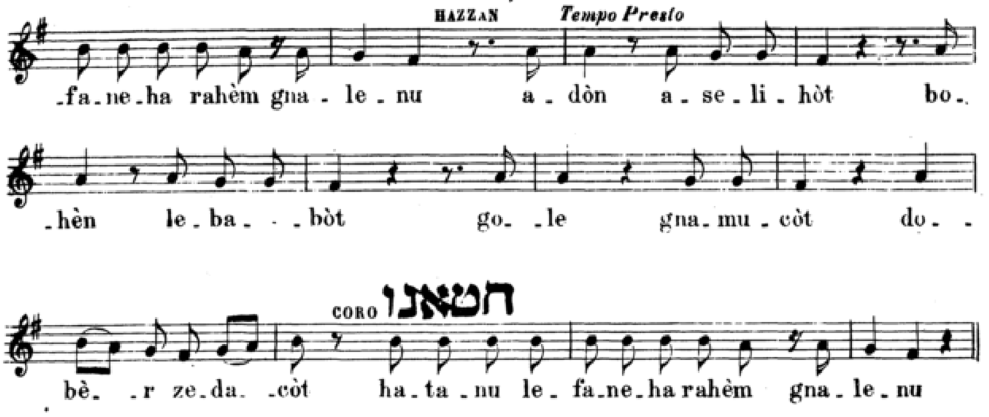


רחום וחנון

№. 378. RAHUM VEHANNÙN

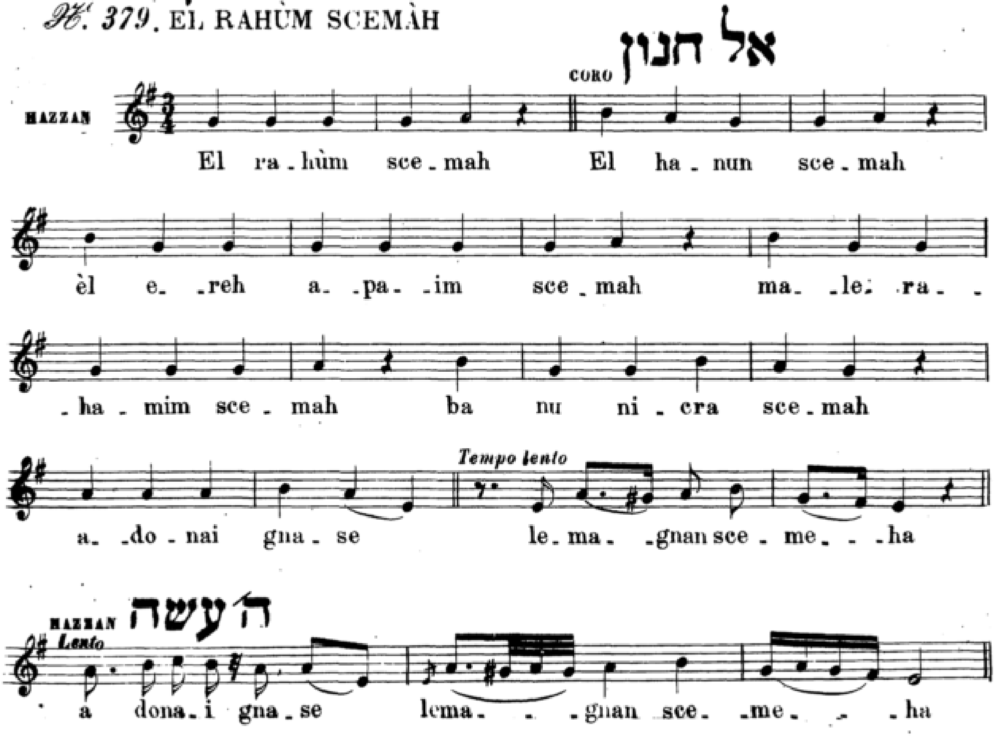


אדון



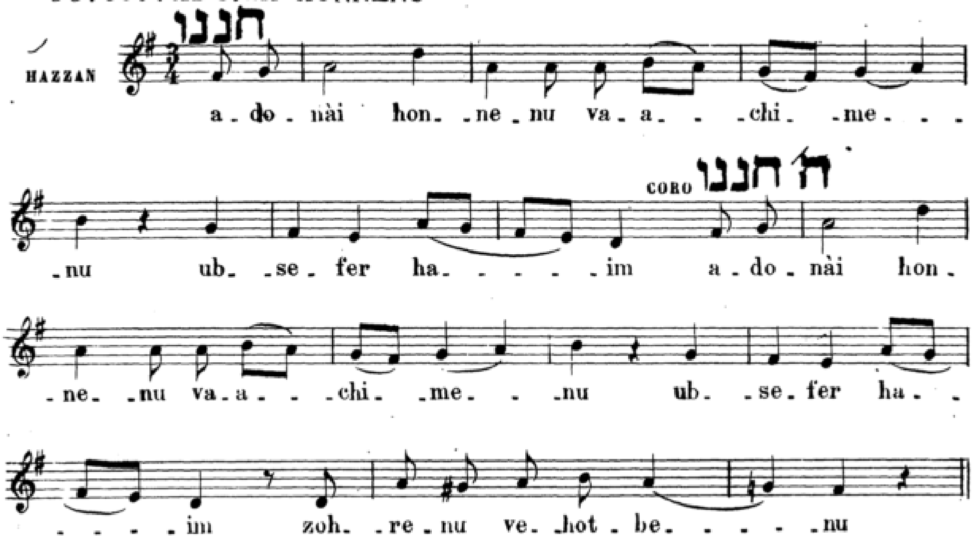
אל רחום שמך

№ 379. EL RAHÙM SCEMÀH



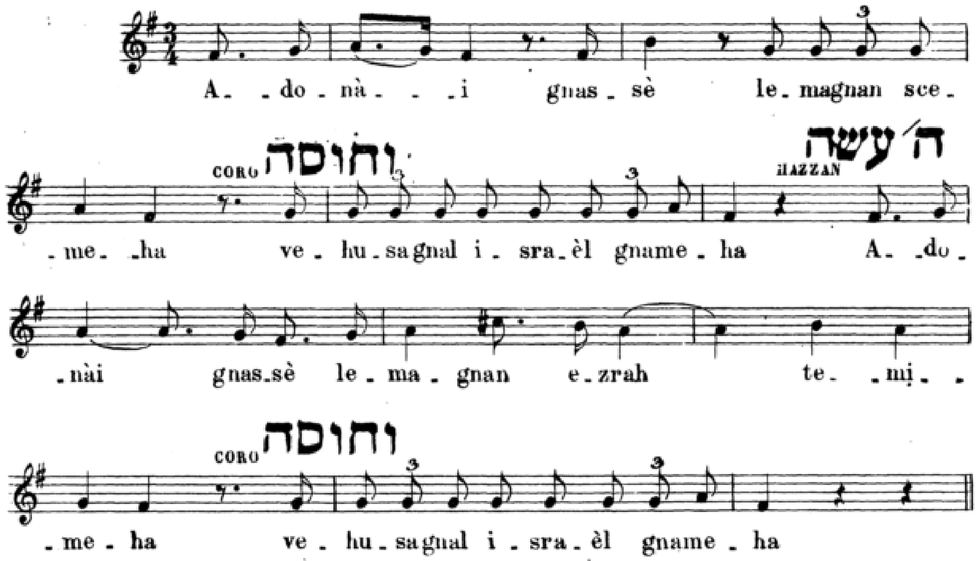
ה׳ חננו

Nº 380. ADONAI HONNENU



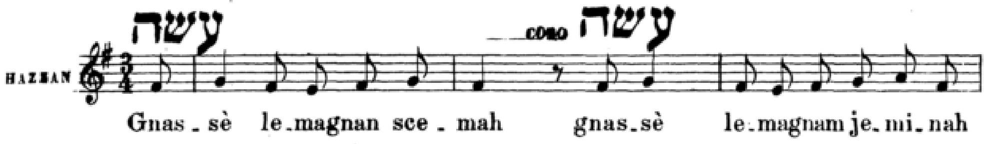
ה׳ עשה

Nº 381. ADONÀI GNASSÈ

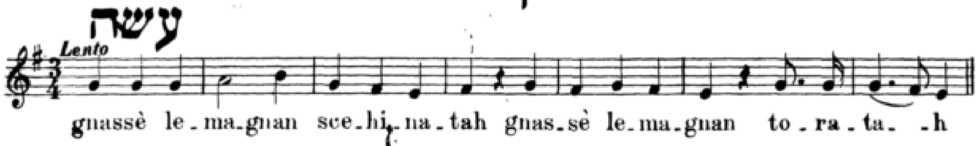


עשה למען שמך

№. 382. GNASSÈ LEMAGNANAN SCEMÀH

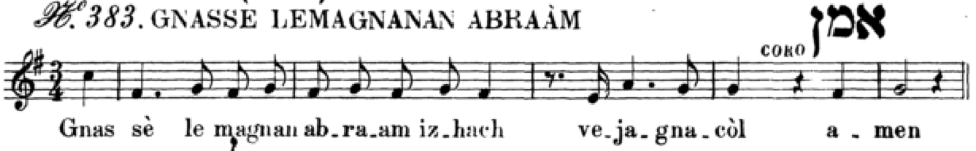


si ripete il Coro altre parole sino **RAHAMANUTÀH** רחמנותך *e poi seguita*



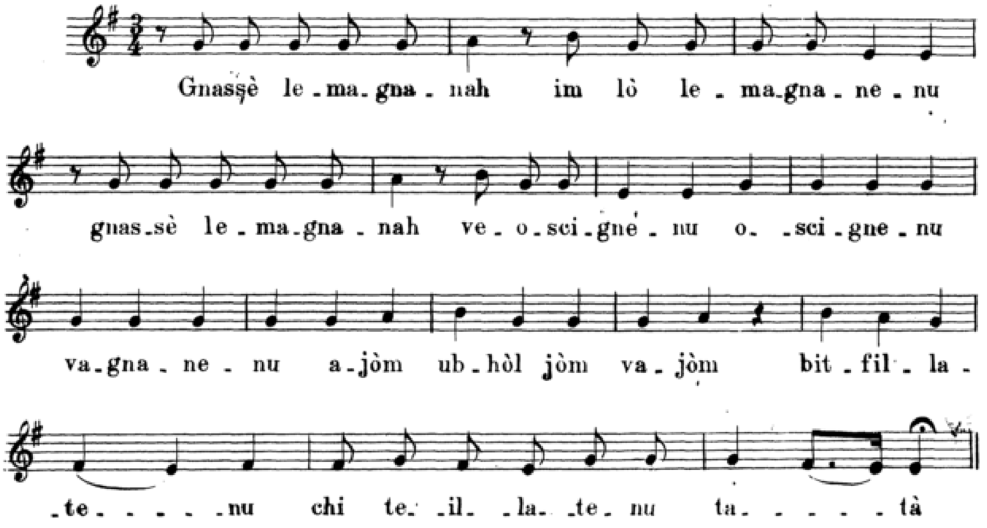
עשה למען אברהם

№. 383. GNASSÈ LEMAGNANAN ABRAÀM



עשה למען

№. 384. GNASSÈ LEMAGNANÀH

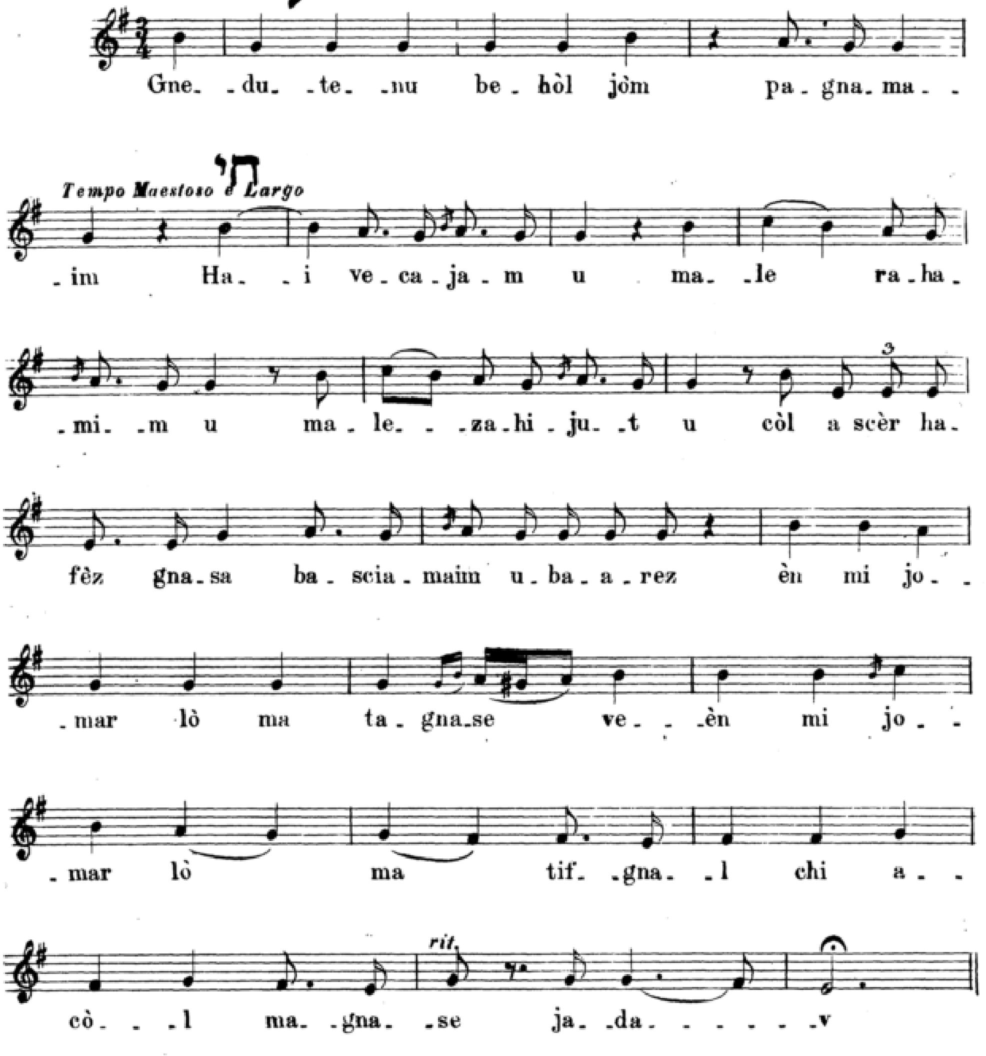


לקדושת שמך

№. 385. LICDUSCIÀT SCIMHÀ *l'istessa Musica come № 384. sino*

EHÀD ELOENU BASCIAMÀIM אחד אלהינו בשמים

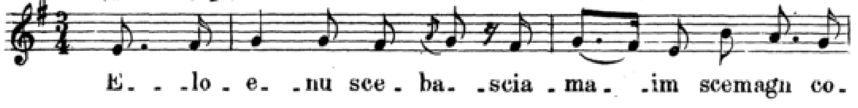
עדותנו



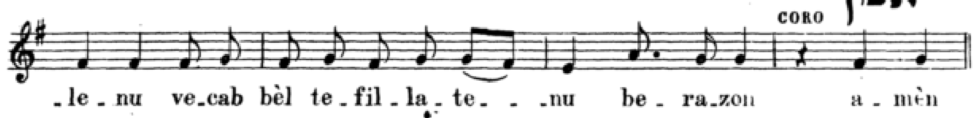
אלהינו שבשמים

№ 386. ELOENU SCEBASCIAMÀIM

אלהינו



אמן



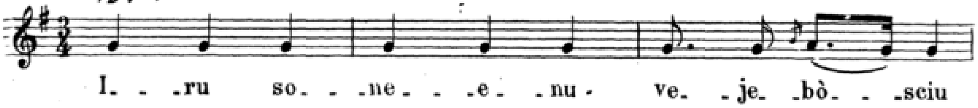
קטורת לפניך אלהינו שבשמים

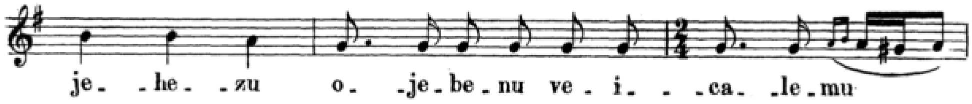
Si ripete con altre parole sino a ***CHETORÈRET LEFANEHA*** *e l'ultimo* ***ELOENU SCEBASCIAMAM***

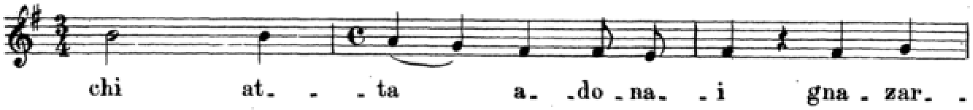
מיוחד באחיה

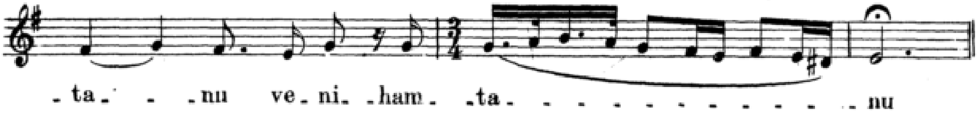
si canta come ***MEJUHÀD BEEJÈ*** ***ed il Huzzan riprende come segue***

יראו







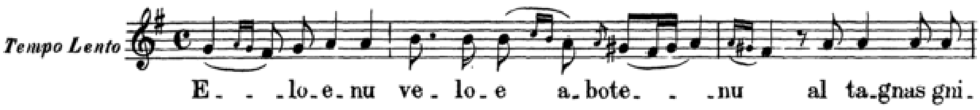


וידוים

VIDUIM

אלהינו ואלהי אבותינו

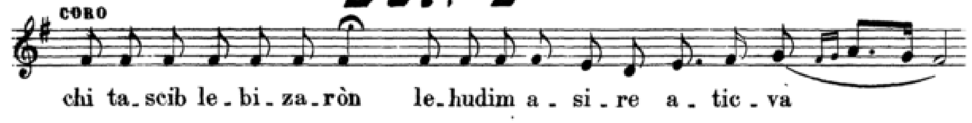
N.° 387. ELOENU VELOÈ ABOTÈNU



תאחז

così di seguito fino **LO JEDAGNÙHA** ידעוך *e poi*

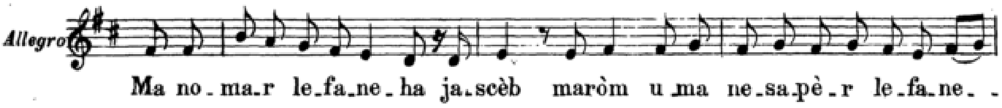
כי תשיב

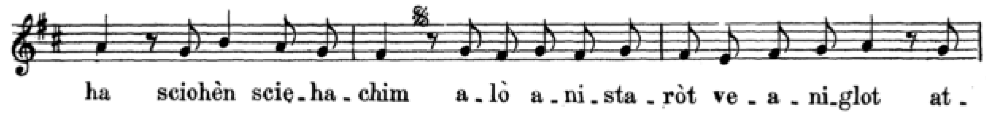


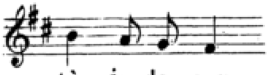
e lo ripete il Hazzan. Seguono i **VIDUIM** *con medesima Cantilena*

מה נאמר

N.° 388. MA NOMAR LEFANÈHA

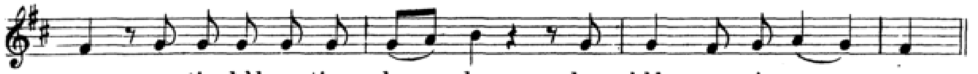






si ripete dal segno 𝄋 *fino* **GNAVONOTENU** עונותינו *e poi*

ותמחול



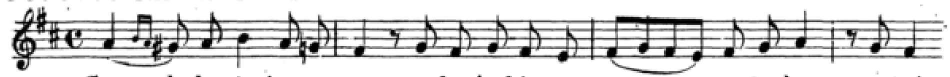
על חטא

N.° 389. GNAL HÈT

si ripete con altre parole

על חטאים

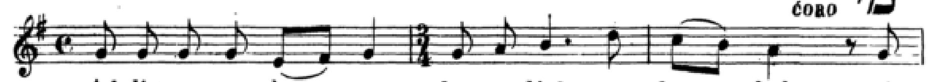
N.° 390. GNAL HATAÌM

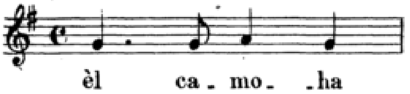


si ripete con altre parole, la fine è eguale (la Musica) a quella del N.° 388.

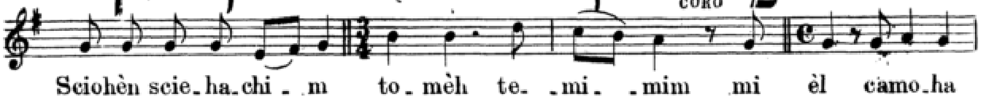
אדיר ונאור

N.° 391. ADDIR VENAÒR



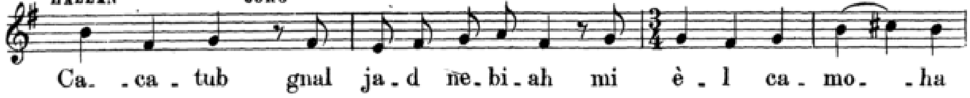


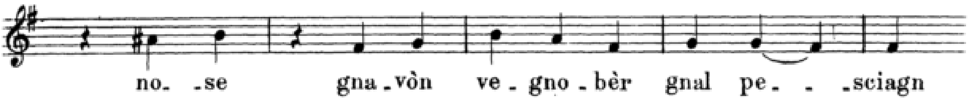
si ripete con altre parole



על ככתוב

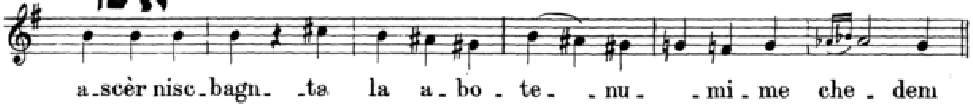
HAZZAN CORO



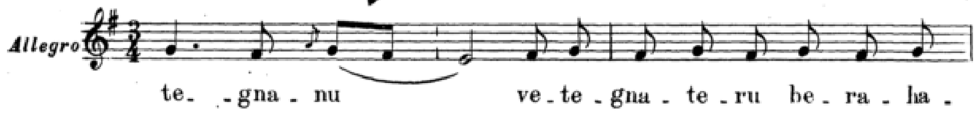


così di seguito sino a ***LEABRAÀM*** לאברהם *e poi*

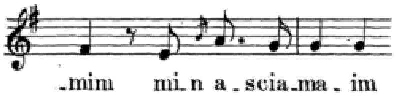
אשר



№ 392. TEGNANÙ תענו

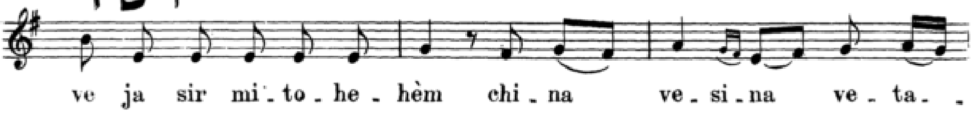


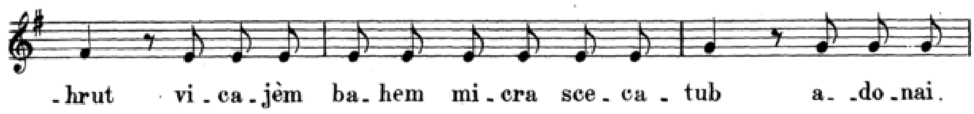
שערי תשובה

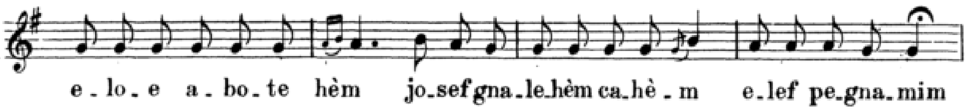


si seguita sino ***SCIAGNARÈ TESCIUBÀ***

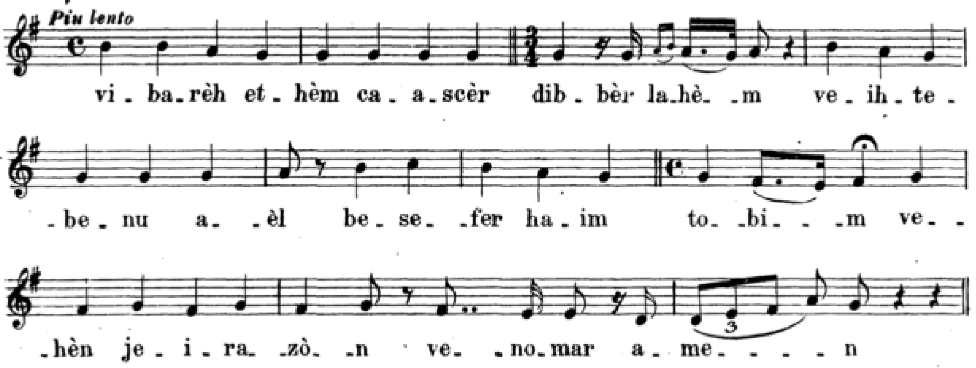
ויסיר





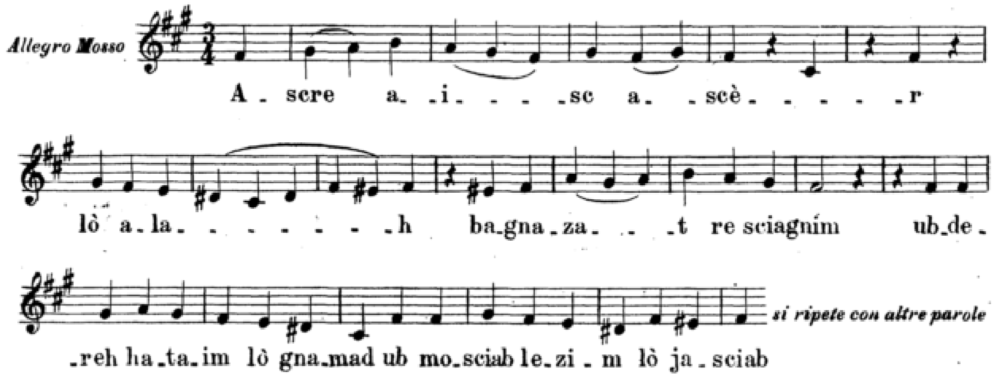


ויברך



MUSICA DEI SALMI

N.° 393. ASCRE AISC אשרי האיש



עלינו ויגדל

N.° 394. GNALENU e IGDÀL *come* ***CAPO D'ANNO***

שחרית של כפור
MATTINA DI CHIPPUR

והיה ה׳

N.° 395. VEAJÀ ADONÀI *si canta come* ***RÒSC ASCIANNÀ*** ראש השנה

ה׳ נגדך אלהי אל תדינני

N.° 396. ADONÀI NEGDEHÀ *si canta come* ***ELOÀI AL TEDINENI***

אלהים אלי אתה

N.° 397. ELOIM ELI ATTÀ ***Musica*** *come* ***LOBÈSC ZEDACÀ*** לובש צדקה

שופט כל הארץ

IN SCIOFÈT COL AÀREZ DI RÒSC ASCIANNÀ ראש השנה

נשמת

N.° 398. NISCMÀT *si canta come* ***CAPO D'ANNO***

המשיח ראו בנים

N.° 399. AMMESIAH *si canta come* ***RAU BANIM DELLA SERA DI CHIPPUR*** כפור

שועת עניים

N.° 400. SCIAVGNÀT GNANIIM ***Musica come CAPO D'ANNO***

שנאנים

N.° 401. SCINANNIM ***Musica come JEDE RASCIM*** ידי רשים

קדיש

N.° 402. CADDISC *come* ***ROSC ASCIANNÀ*** ראש השנה

שמחים

N.° 403. SEMEHIM *si canta come* ***JÀ SCEMÀGN*** יה שמע

ויום השביעי

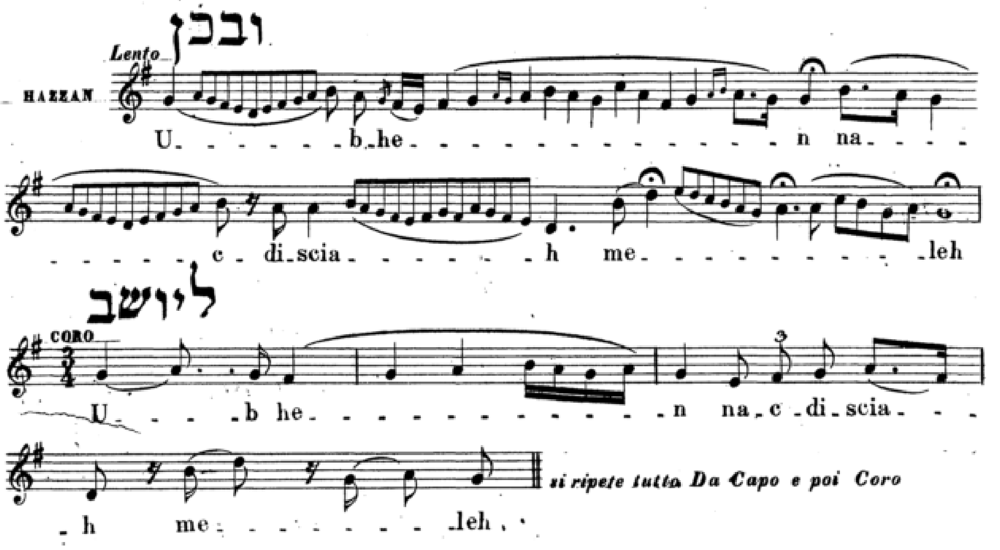
N.° 404. VEJÒM ASCEBIGNI *come* ***RÒSC - ASCIANNÀ*** ראש השנה

מחיה המתים   ה׳ שפתי תפתח

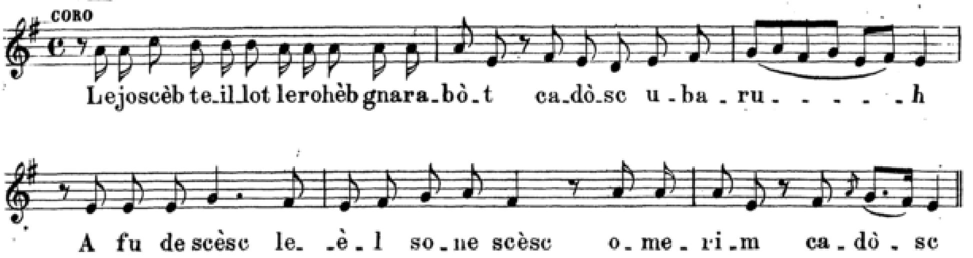
N.° 405. ADONÀI SEFATÀI *fino a* ***MEHAJÈ AMMETIM,*** *si canta come* ***ROSC ASCIANNÀ***

ובכן נקדישך מלך

N.° 406. UBHÈN NACDISCIÀH MELEH

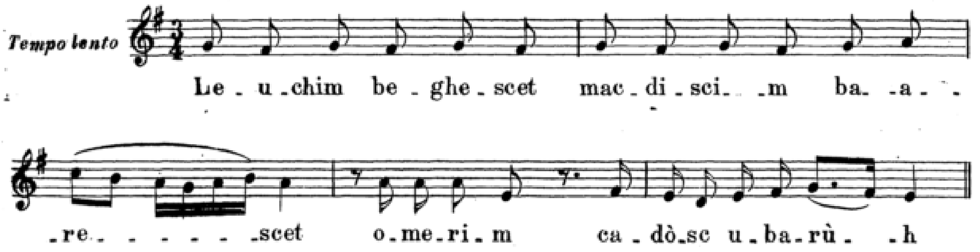


ליושב



(e così di seguito sino all' ultimo versetto)

להוקים



ובכן

N.° 407. UBHÈN VELÀH *e tutti pezzi che seguono si cantano con la stessa Musica*

נקדישך

N.° 408. NACDISCIÀH *si canta come* ***ROSC-ASCIANNA*** *e così la* ***GNAMIDÀ***. ***IL VIDDUI*** *si dice come la Sera di* ***CHIPPUR***, *e il restante della* ***GNAMIDÀ*** *si dice come* ***RÒSC ASCIANNÀ***

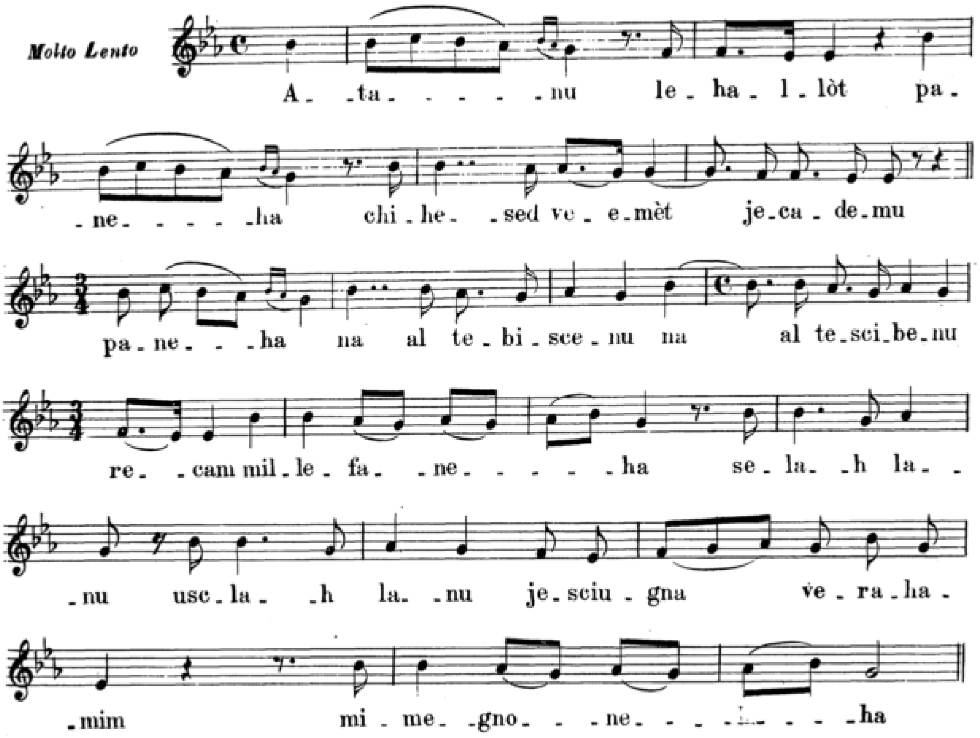
למענך

N.° 409. LEMAGNANHÀ ELOÀI *Musica come* ***ADONÀI BECÒL SCIOFÀR***, *e continua come la Sera a* ***GNÀRBIT***.

מוסף של כפור

MUSÀF DI CHIPPUR

N.° 410. ATÀNU אתאנו



אחילה

N.° 411. OHILA *si canta come* ***RÒSC - ASCIANNÀ***

N.° 412. I DUE UBHÈN *e seguito si cantano come la Mattina a* ***TEFILLÀ***

כתר

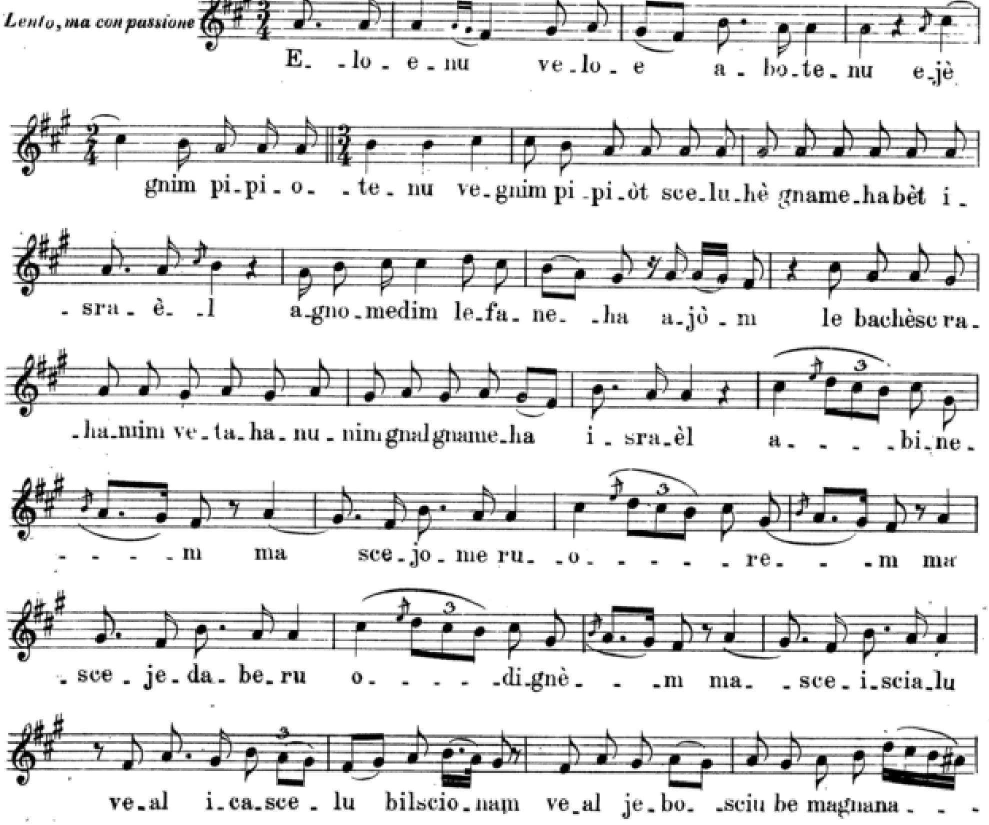
N.° 413. CHETER *Musica come* ***ROSC ASCIÀNNÀ***

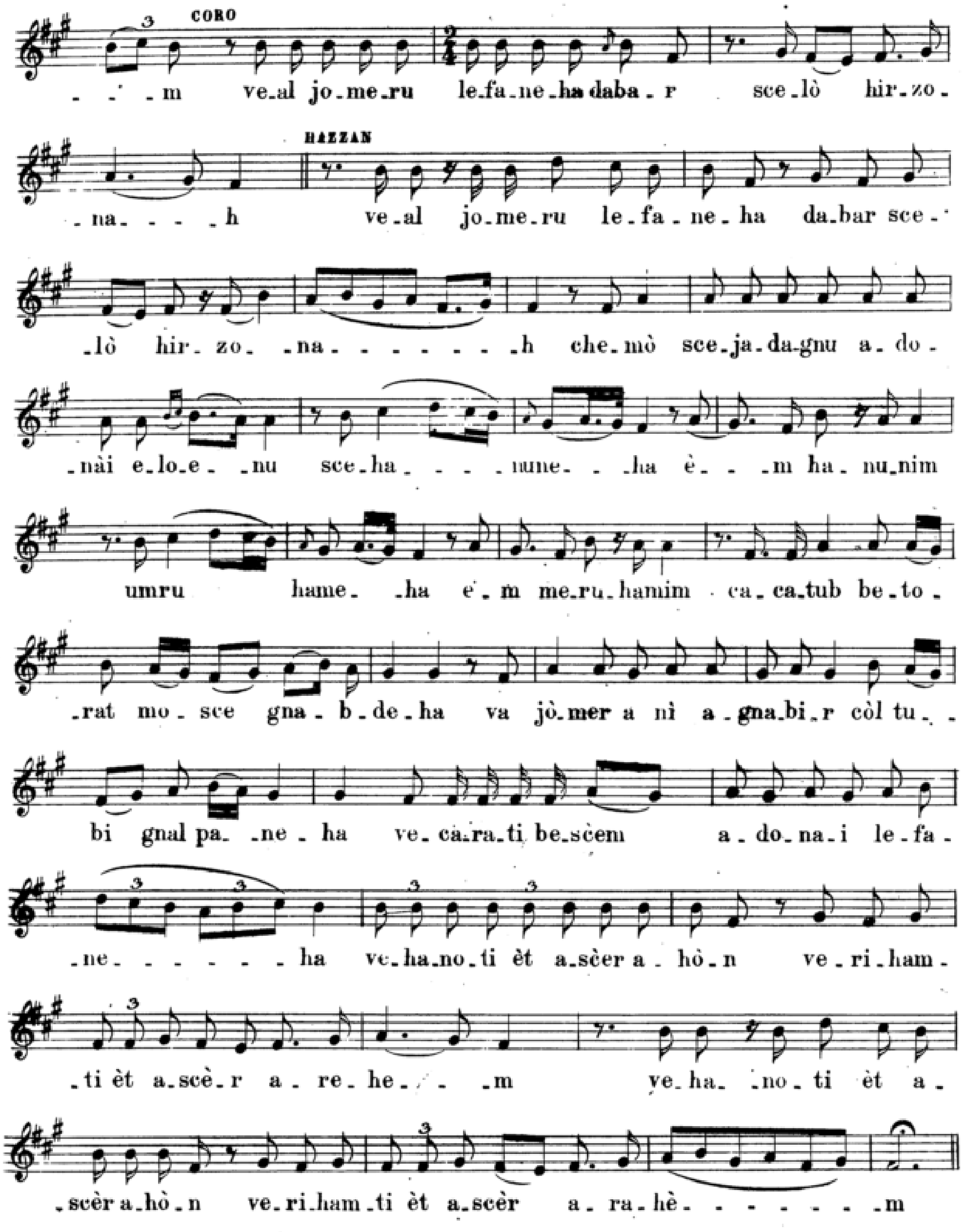
אתה קדוש

N.° 414. ATTÀ CADÒSC *e seguito sino* ***ÈN GNÒD*** *come* ***ROSC ASCIÀNNÀ***

אלדינו היה עם פיפיותינו

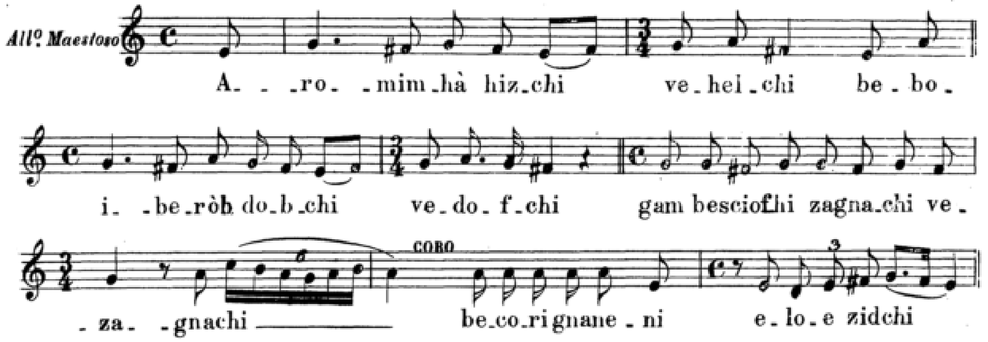
N.° 415. ELOENU EJÈ GNIM PIPIOTENU




CORO
- - - m ve-al jo-me-ru le-fa-ne-ha daba - r sce-lò hir-zo-
HAZZAN
- na- - - - h ve-al jo-me-ru le-fa-ne-ha da-bar sce-
- lò hir-zo- -na- - - - - - - h che-mò sce-ja-da-gnu a-do-
-nài e-lo-e- -nu sce-ha- - - - -nune- -ha è- - -m ha-nu-nim
umru hame- -ha e- m me-ru-hamim - ca-ca-tub be-to-
-rat mo- sce gna- b-de-ha va jò-mer a nì a-gna-bi-r còl tu- -
bi gnal pa- -ne-ha ve-ca-ra-ti be-scem a-do-na-i le-fa-
-ne- - - - - - - ha ve-ha-no-ti èt a-scèr a-hò-n ve-ri-ham-
-ti èt a-scè-r a-re-he- - - -m ve-ha- -no-ti èt a-
-scèr a-hò-n ve-ri-ham-ti èt a-scèr a-ra-hè- - - - - - - m

ארוממך

Nº 416. AROMIMHÀ



אתה כוננת

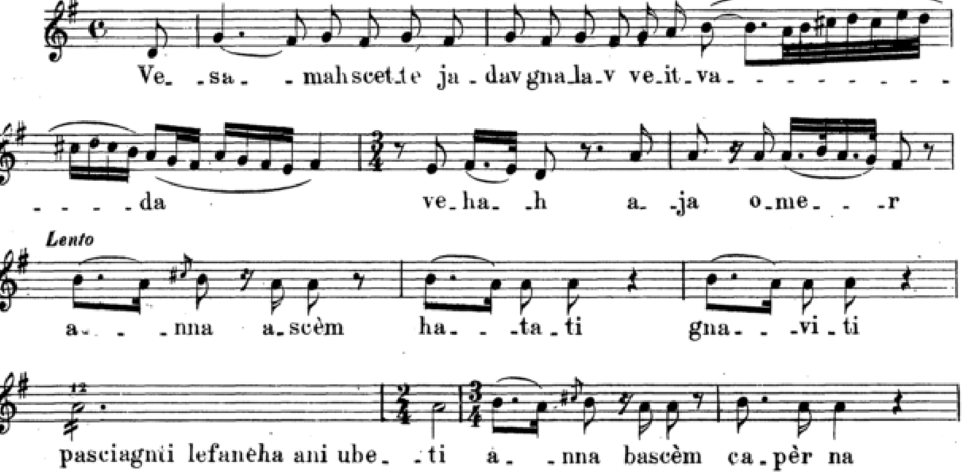
Nº 417. ATTÀ CONÀNTA *l'istessa Musica Nº 416.*

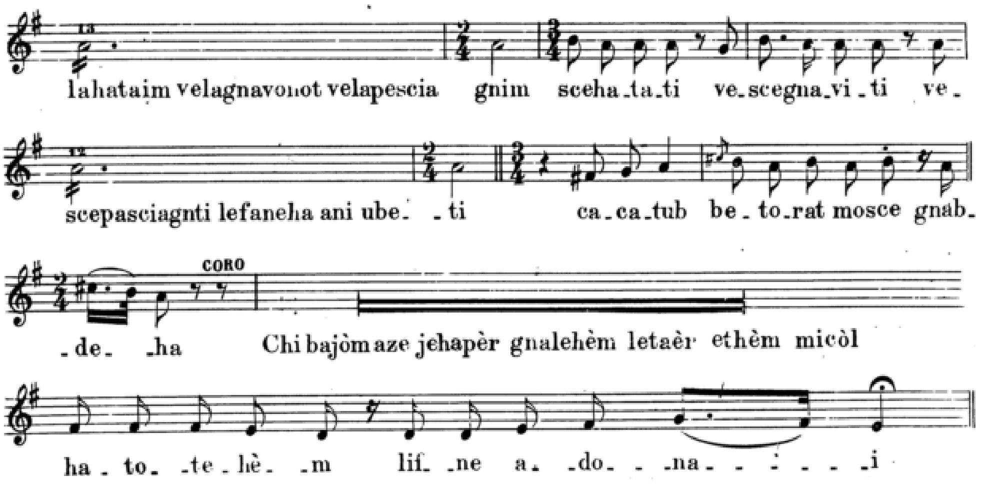
תכנת

Nº 418. TICÀNTA CÒL ELLE *l'istessa Musica fino* **DIBRE VIDÙI** דברי וידוי

וסמך

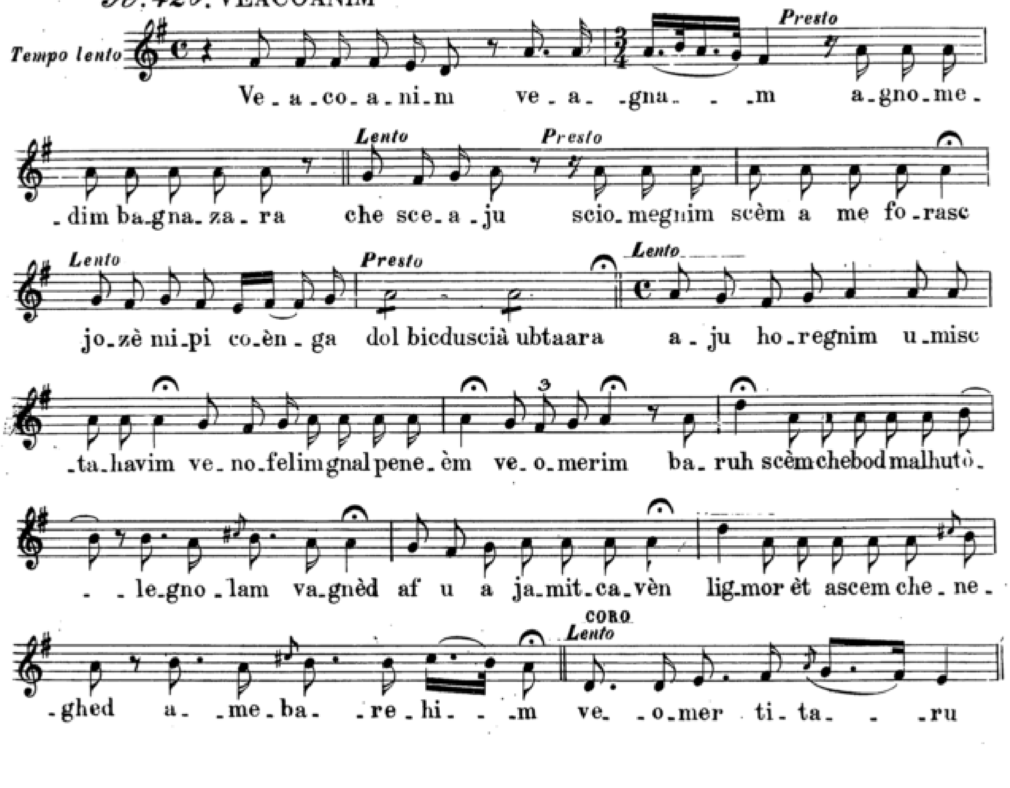
Nº 419. VESAMAH





והכהנים

№ 420. VEACOANIM



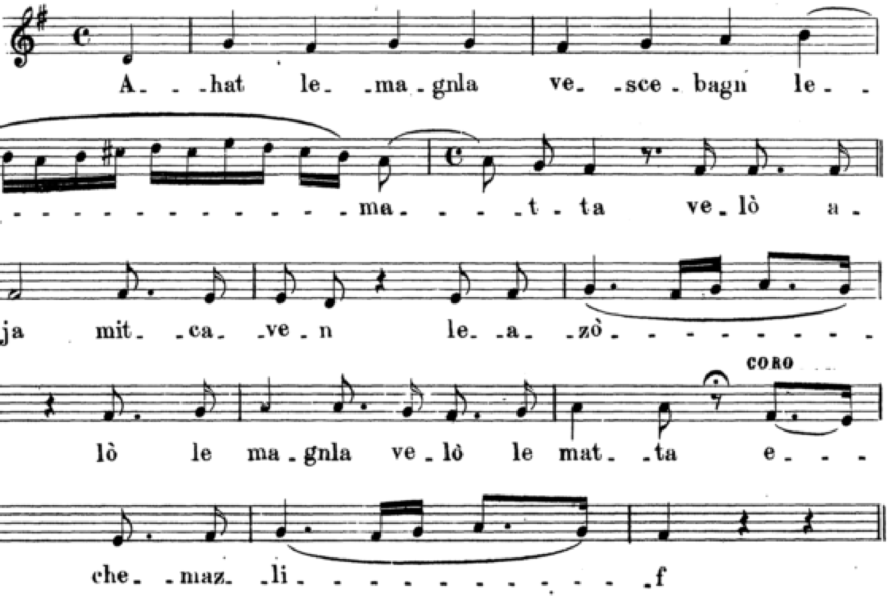
דרך

N.° 421. DARAH *e seguito si canta come* ***AROMIMHÀ***, *e tutti i* ***VESAMAH*** *e* ***VEACOANIM***, *si cantano come sopra scritto.*

יצא ונטל

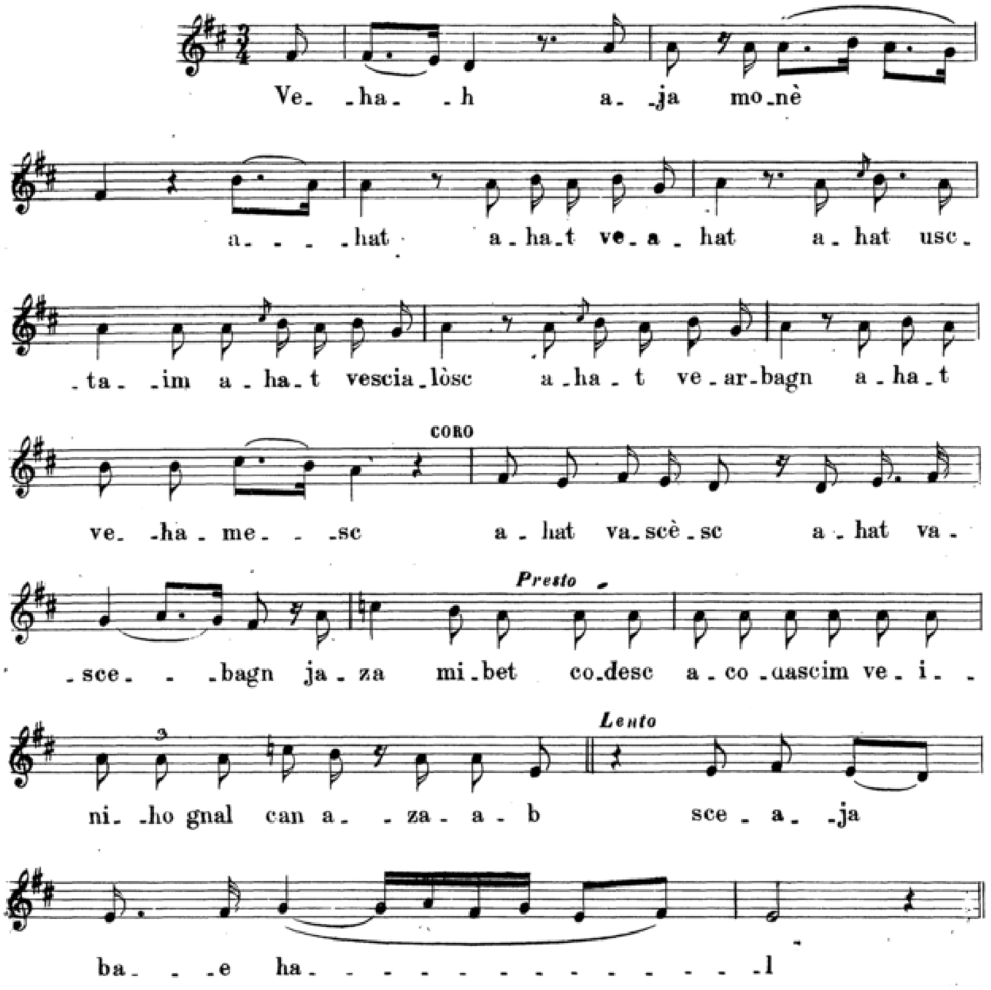
N.° 422. JAZÀ VENATÀL APPÀR *sino* ***BÈN BADDÈ AARON***, *si canta come* ***AROMIMHÀ***

AHAT אחת למעלה



וכך היה מונה

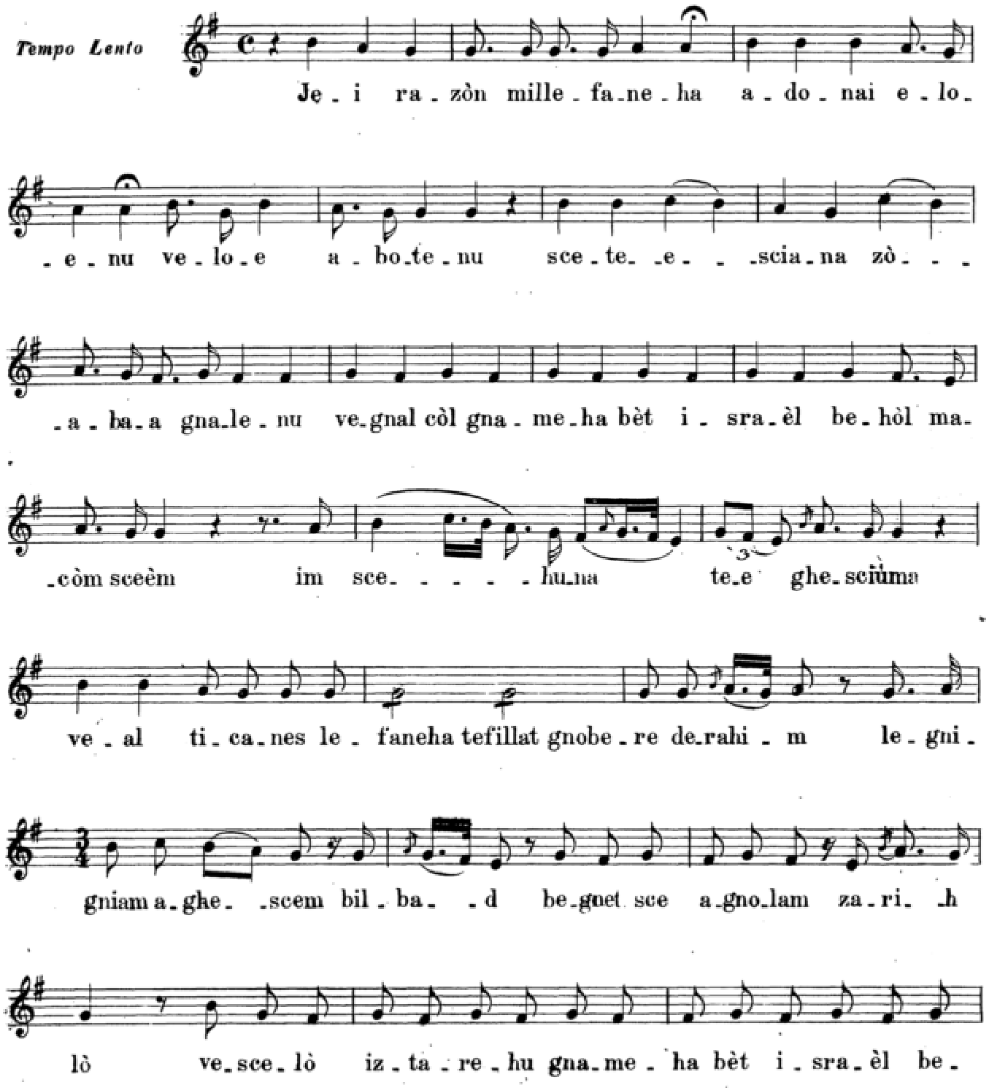
№. 423. VEHÀH AJÀ MONÈ

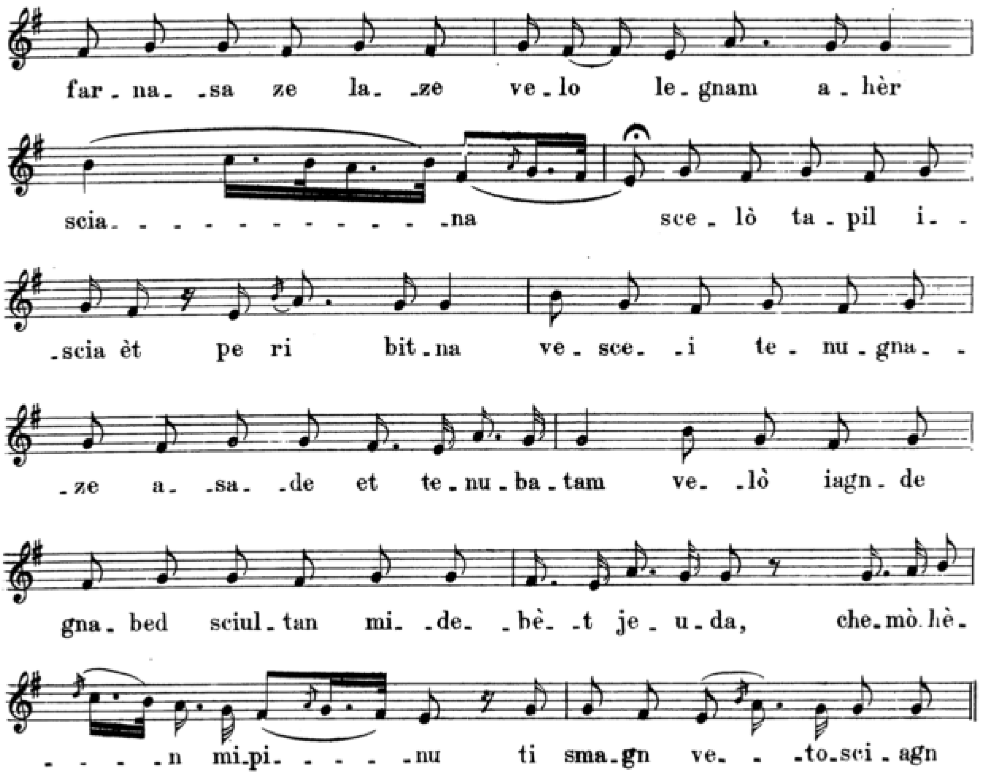


Si seguita con la Cantilena Musicale di ***AROMIMHÀ*** *fino* ***MIN ACODESC***

יהי רצון

N.° 424. JEI RAZÒN





יהי רצון

N.º 425. JEI RAZÒN ***Musica come sopra***

ועתה

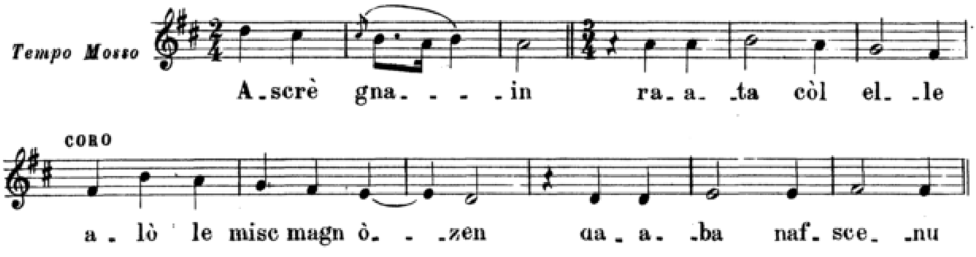
N.º 426. VEGNATTÀ ***Musica come sopra di JEI RAZÒN***

ובכן

N.º 427. UBHÈN *si dice come nella* ***GNAMIDÀ***

אשרי עין

N.° 428. ASCRÈ GNAIN



ועתה

N.° 429. VEGNATTÀ *si dice con la Cantilena Musicale del* ***VIDÙI***

אבל נתת לנו

N.° 430. ABÀL NATÀTTA LÀNU (*come sopra*)

שמם

N.° 431. SCIAMÈM *Musica come* ***ADONÀI BECÒL SCIOFÀR***

אלדינו תאיר אורנו

N.° 432. ELOENU TAIR ORÈNU *Musica del* ***VIDÙI***

אלהינו ואלהי אבותינו

N.° 433. ELOENU VELOE ABOTENU *si canta come la* ***GNAMIDÀ***.

N.° 434. I VIDUIM *si cantano come la sera e si termina* ***GNAMIDÀ*** *come* ***GNARBIT***.

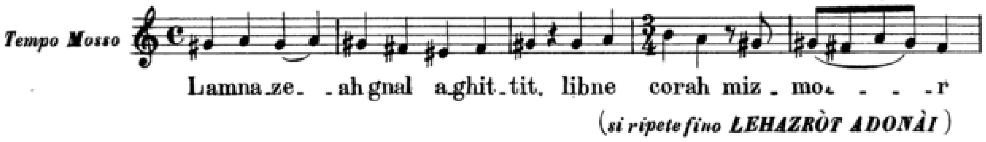
סליחות
SELIHOT

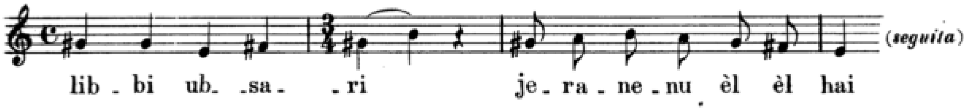
N.° 435. ISRAÈL GNABADEHÀ ***Musica di JEDÈ RASCIM** nella parte del Coro e si termina **MUSÀF** come **GNARBIT**.*

מנחה של כפור
MINHÀ

למנצח

N.° 436. LAMNAZEAH





וערבה

N.° 437. VEGNAREBÀ E ASCRI ***Musica di VEJÒM ASCEBIGNÌ***

קדיש

N.° 438. CADDISC ***Musica come JEDID NEFESC***

עמידה

N.° 439. GNAMIDÀ ***come la Mattina***

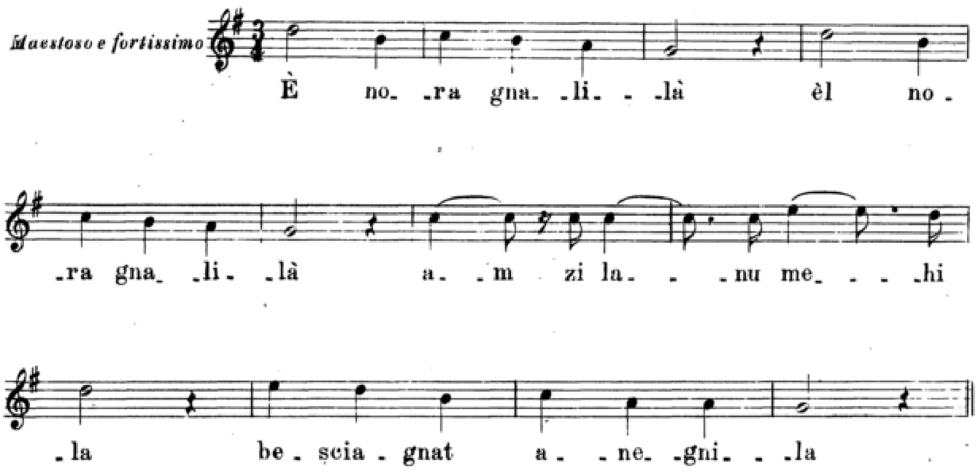
סליחות
SELIHOT

יה שמע

N.° 440. JA SCEMAGN ***Medesima Musica di ANESCIAMA LÀH** e termina i* ***SELIHÒT** come la Mattina*

נעילה
NEGNILÀ

N.° 441. EL NORA GNALILÀ אל נורא עלילה



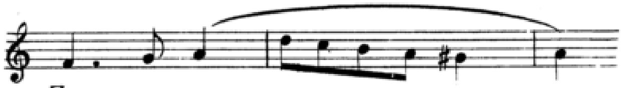
(si ripete il Coro e termina come la Mattina)

סדר טעמים כמנהג ליוורנו

TAAMIM DELLA PARASCIÀ

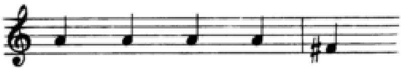
N.° 442.

זרקא
ZARCA



מקף
MACCÀF

שופר הולך
SCIOFAR OLÈH



סגולתא
SEGOLTÀ

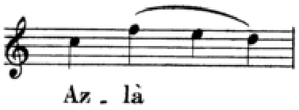
פזר גדול
PAZÈR GADÒL

געיא
GAGNIÀ

תלשא
TALSCIÀ

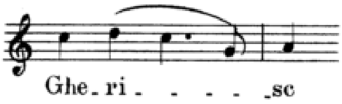
אזלא

AZLÀ



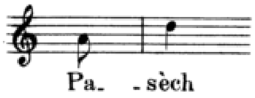
גריש

GHERISC



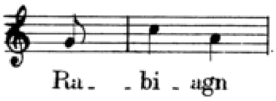
פסק ׀

PASÈCH



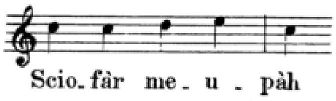
רביע

RABIAGN



שופר מהופך

SCIOFÀR MEUPÀH

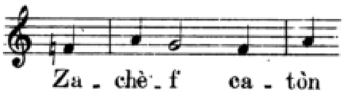


קדמא

CADMÀ

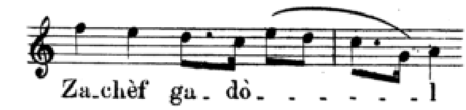
זקף קמון

ZACHÈF CATÒN

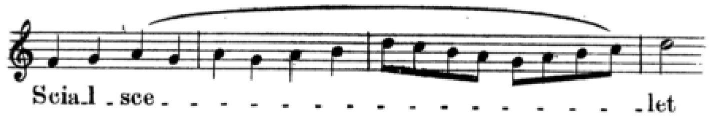


גדול

ZACHÈF GADÒL

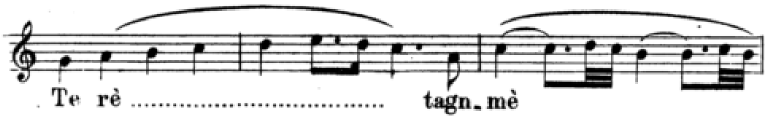


שלשלת
SCIALSCELET



שני גרישין
SCENÈ GHERISCIN

תרי טעמי
TERÈ TAGNMÈ



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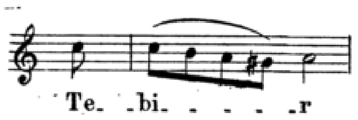
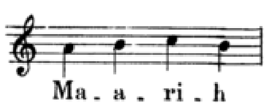
DARGÀ

תביר
TEBIR



מאריך
MAARIH



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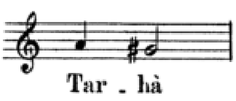
TARHÀ



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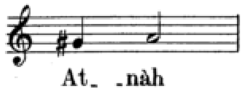
ATNÀH



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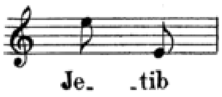

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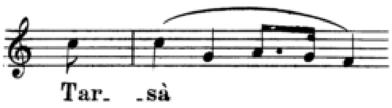

תרי קדמין
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זקף קטון
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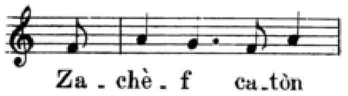

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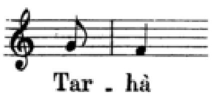
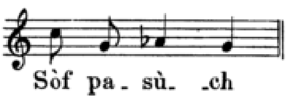
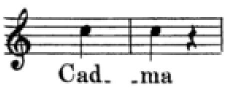


סוף פסוק׃
SÒF PASÙCH



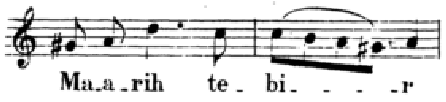
IL CADMÀ *avanti* ***MAARIH TEBÌR*** *si canta*



IL CADMÀ *seguito del* **MACÀF ZACHEF CATÒN** *si canta come* **SCIOFÀR OLÈH SEGOLTÀ**

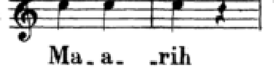
IL DARGÀ *non seguito dal* **TEBÌR** *si canta*

IL MAARIH *seguito dal* **TEBÌR** *si canta*

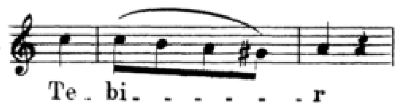


IL MAARIH *seguito dal* **CADMÀ** *si canta come* **SCIOFÀR MEUPÀH CADMÀ**

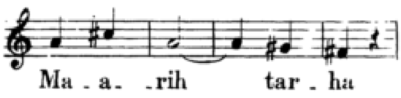
IL MAARÌH *seguito dal* **TERÈ CADMIN** *si canta*



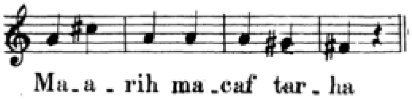
IL TEBIR *Solo si canta*



IL MAARÌH TARHÀ *avanti il* **SÒF PASÙCH** *si canta*



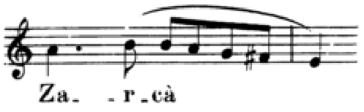
e se si trova **MAARIH MACÀF TARHÀ SÒF PASÙCH** *si canta*



TAAMIM DEL NABÌ

N.° 443.

ZARCÀ



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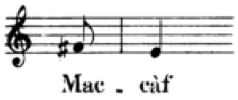

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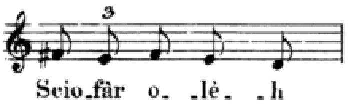

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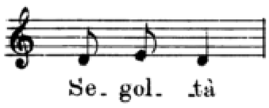

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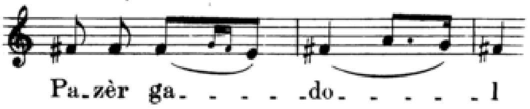

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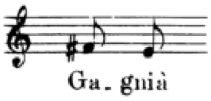
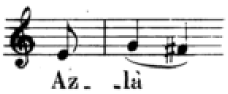
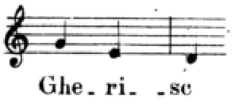


TALSCIÀ

AZLÀ



GHERISC



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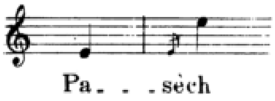

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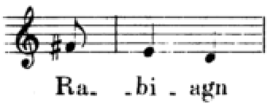
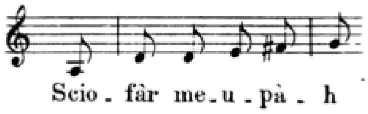
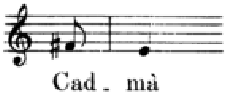


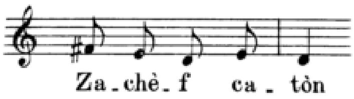
SCIOFÀR MEUPÀH



CADMÀ



ZACHÈF CATÒN



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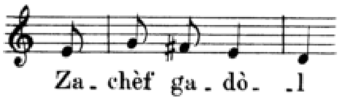

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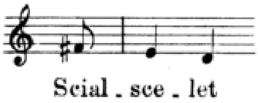

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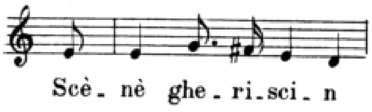
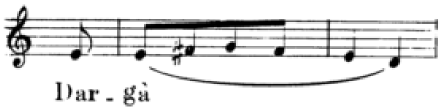
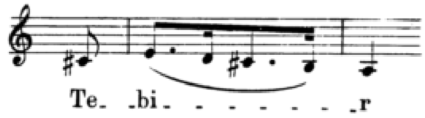


TERÈ TAGNMÈ

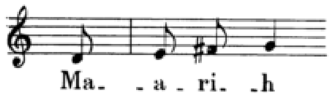
DARGÀ



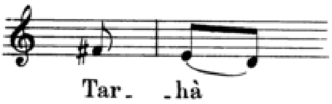
TEBÌR



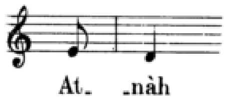
MAARÌH



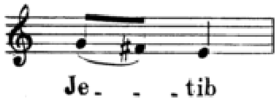
TARHÀ



ATNÀH

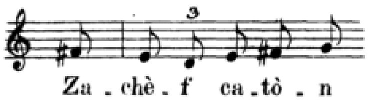


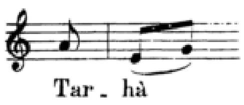
JETIB

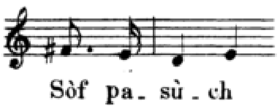


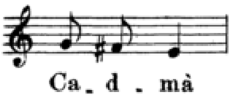
TARSÀ

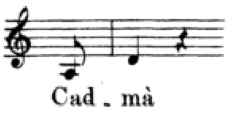
TERÈ CADMIN

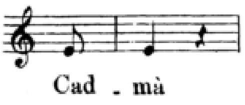
ZACHÈF CATON 

TARHÀ 

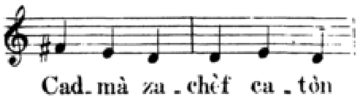
SÒF PASÙCH 

Quando si trova il ***CADMÀ*** *Solo si canta* 

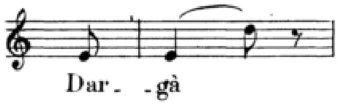
IL CADMÀ *avanti il* ***SCIOFÀR MEUPÀH*** *si canta* 

IL CADMÀ *avanti il* ***MAARÌH TEBÌR*** *si canta* 

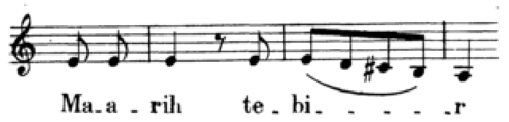
IL CADMÀ *seguito dal* **MACÀF ZACHÈF CATON** *si canta*



IL DARGÀ *non seguito dal* **TEBIR** *si canta*

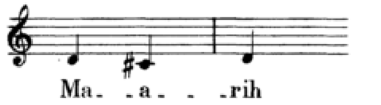


IL MAARÌH *seguito dal* **TEBIR** *si canta*

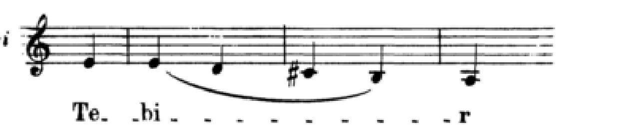


IL MAARÌH *seguito dal* **CADMÀ** *si canta come* **SCIOFÀR MEUPAH CADMÀ**

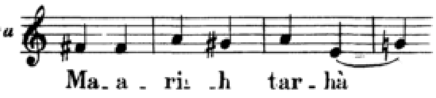
IL MAARÌH *seguito dal* **TERÈ CÀDMIN** *si canta*



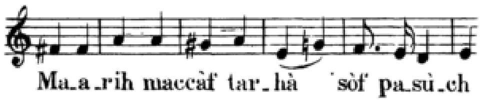
IL TEBÌR *Solo si canta così*



IL MAARÌH TARHÀ *avanti il* **SÒF PASÙCH** *si canta*



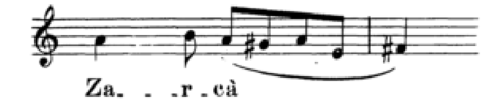
e se si trova **MAARÌH MACAF SOF PASÙCH** *si canta*



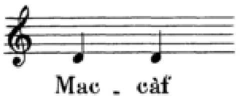
TAAMIM DELL' AFTARÀ

Nº 444.

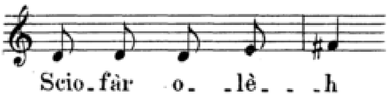
ZARCÀ



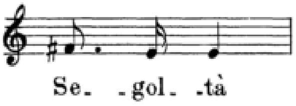
MACCÀF



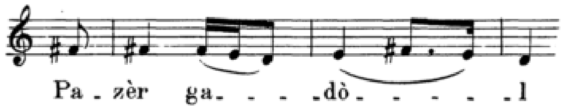
SCIOFÀR OLÈH



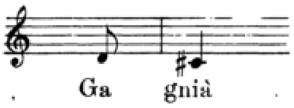
SEGOLTÀ



PAZÈR GADÒL



GAGNIÀ



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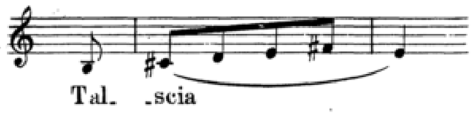

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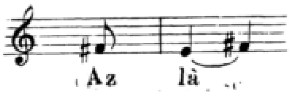

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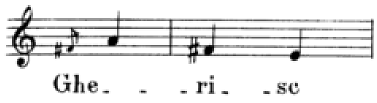

PASÈÇH

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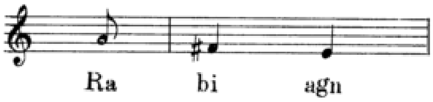
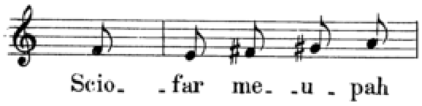
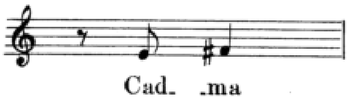


SCIOFÀR MEUPÀH



CADMÀ



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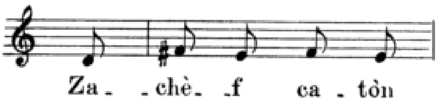

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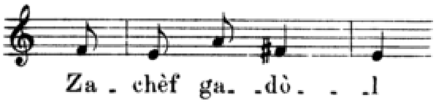
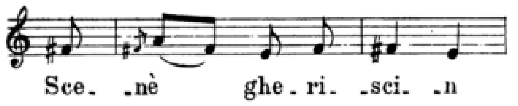


SCIALSCELET

SCENÈ GHERISCÌN



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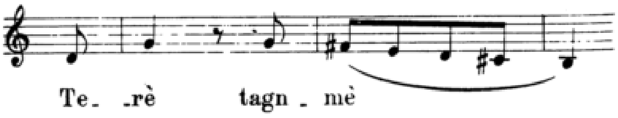

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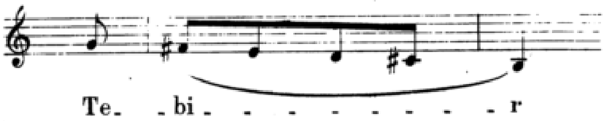

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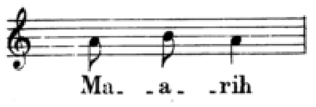

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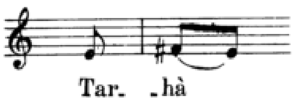

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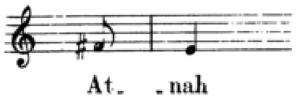

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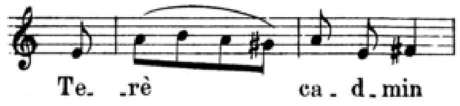

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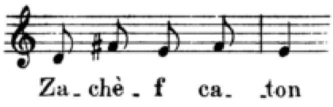

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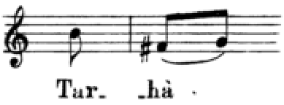

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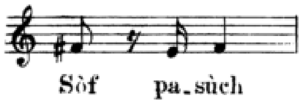

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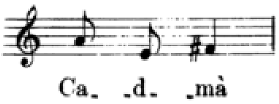

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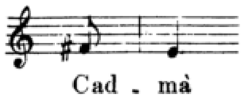

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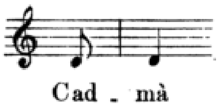

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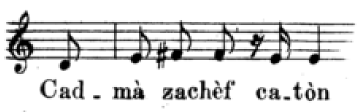

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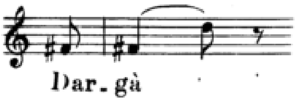

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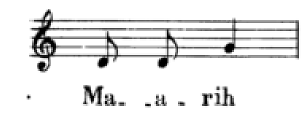

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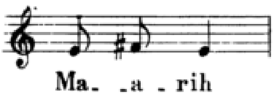

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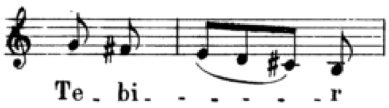

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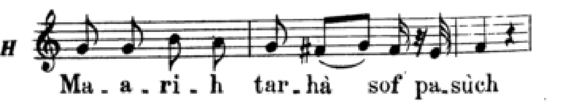

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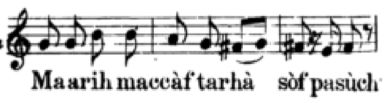

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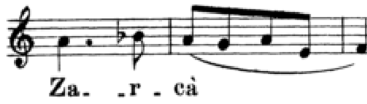

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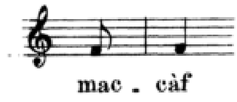

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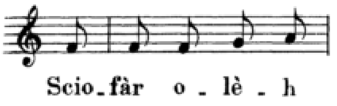

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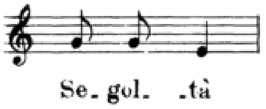

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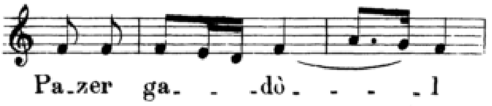

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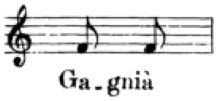

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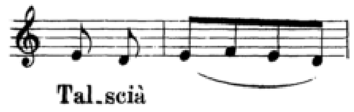

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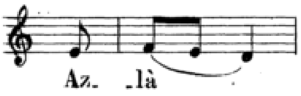

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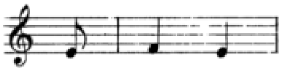

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CADMÀ

ZACHÈF CATÒN

ZACHÈF GADÒL

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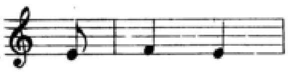

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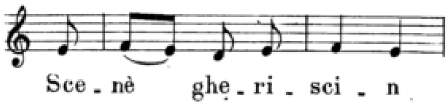

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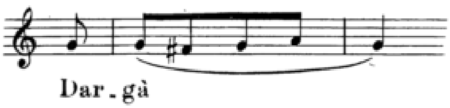

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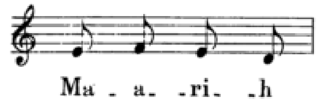
MAARIH



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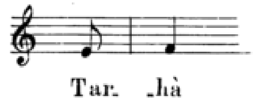

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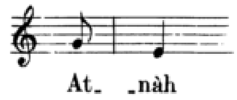

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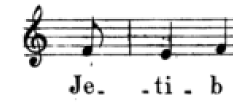

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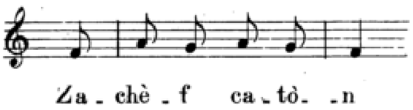

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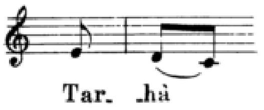

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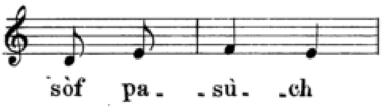

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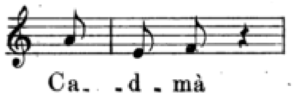

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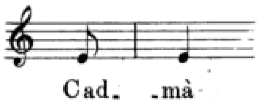

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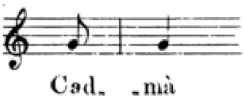

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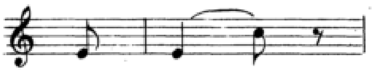

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FEDERICO CONSOLO
(JEHIEL NAHMANY SEFARDI)

ספר שירי ישראל

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Gentilissima Signora.

È gran ventura per me, che quest' APPENDICE alla mia RACCOLTA DI ANTICHE MELODIE ISRAELITICHE possa, uscendo alla luce, fregiarsi del Suo riverito nome; non soltanto perchè ciò tornerà certo a molto mio onore, ma anco e principalmente perchè mi si porge gradita opportunità di darle con questo mio lavoro un pubblico segno della gratitudine mia per la sua quasi materna bontà e dell' alta stima che io Le professo per il raro Suo gusto e per le profonde sue cognizioni nell' arte della musica. A questa divina arte e alla storia di essa ho speranza di aver reso un servigio, pazientemente cercando di rintracciare e quasi restaurare questi canti di un' antichità immemorabile, stupendi per energia di sentimento, per delicatezza d' affetto, ricchi di spiritualità e di fede e dimostrando con questo saggio a Lei, egregia Signora, intitolato, che ben possono accordarsi con l' accompagnamento dei più moderni istrumenti.

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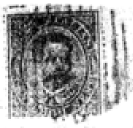

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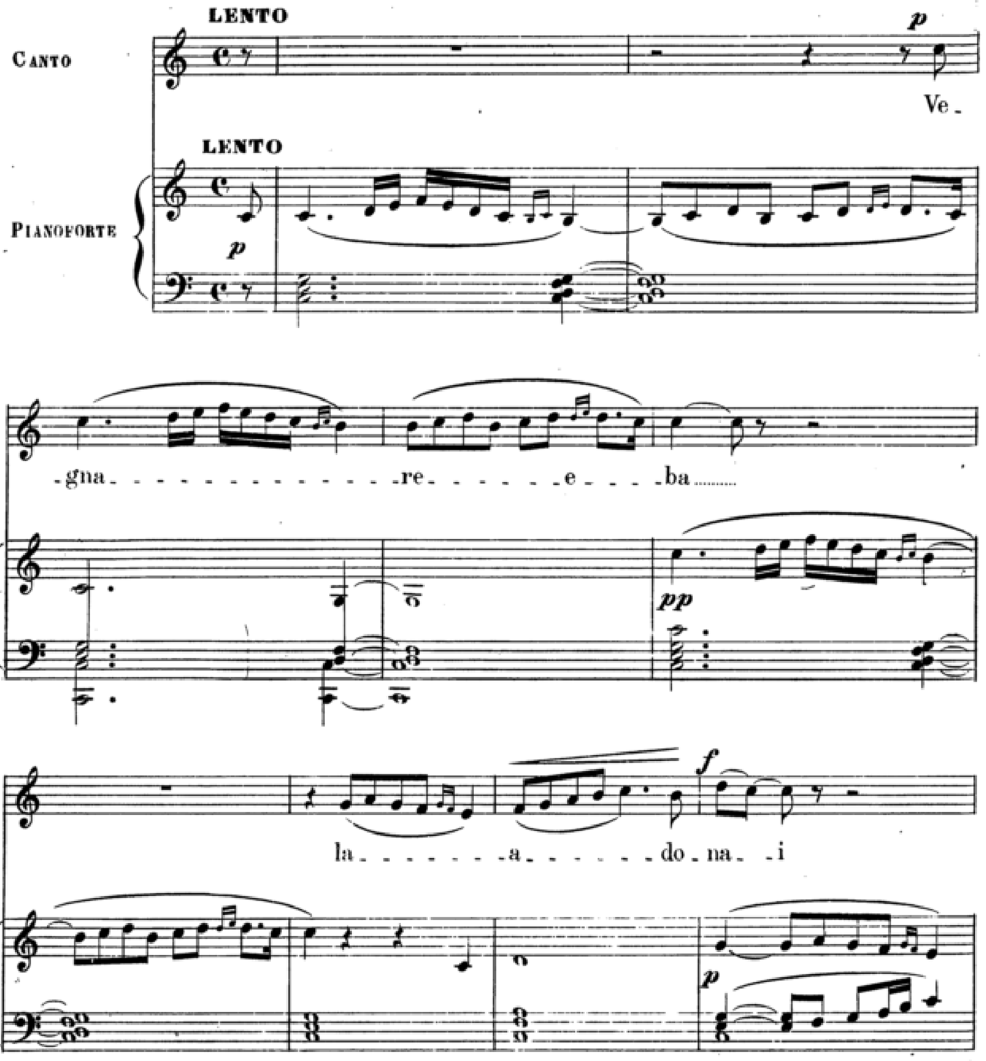

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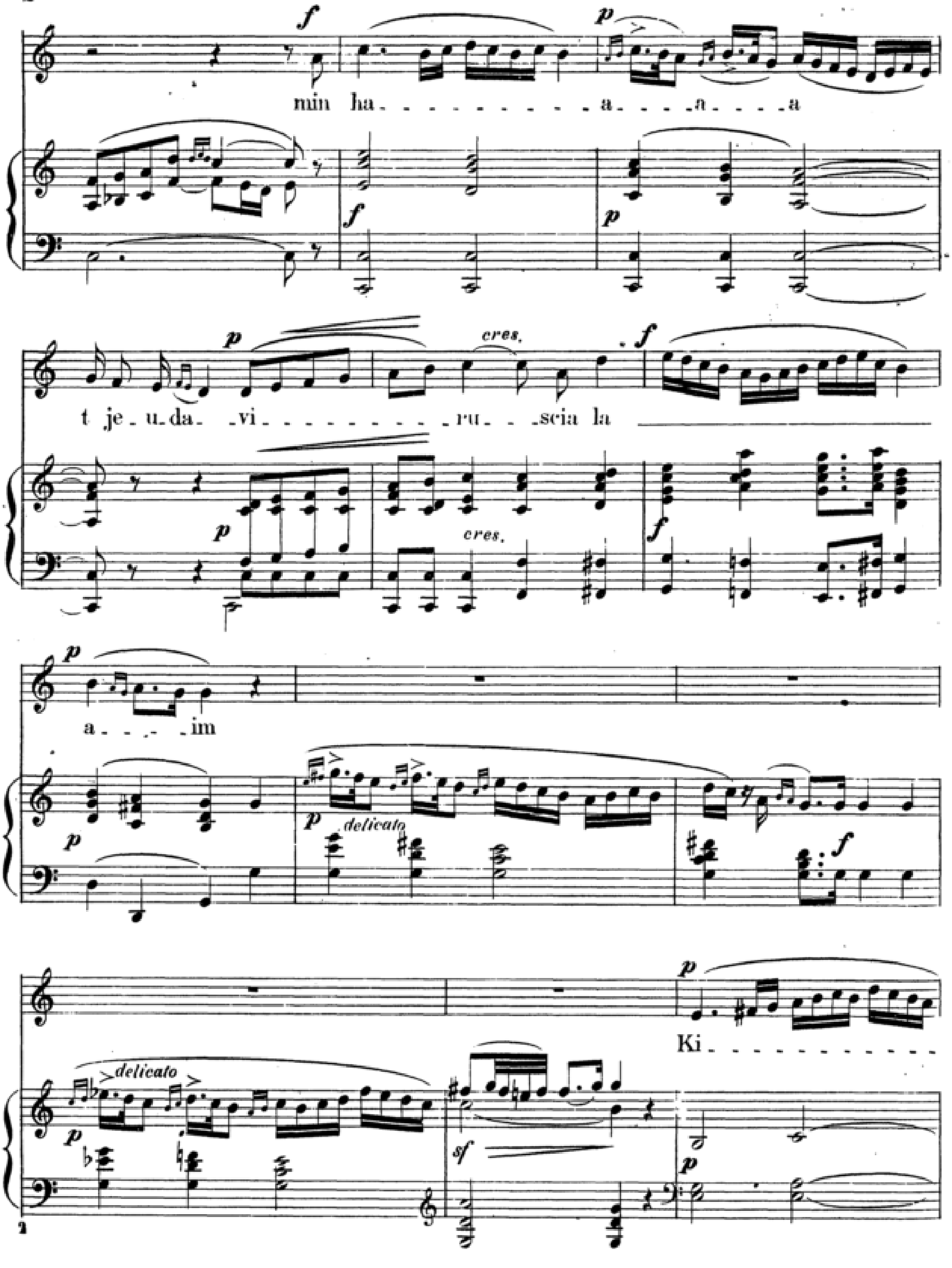
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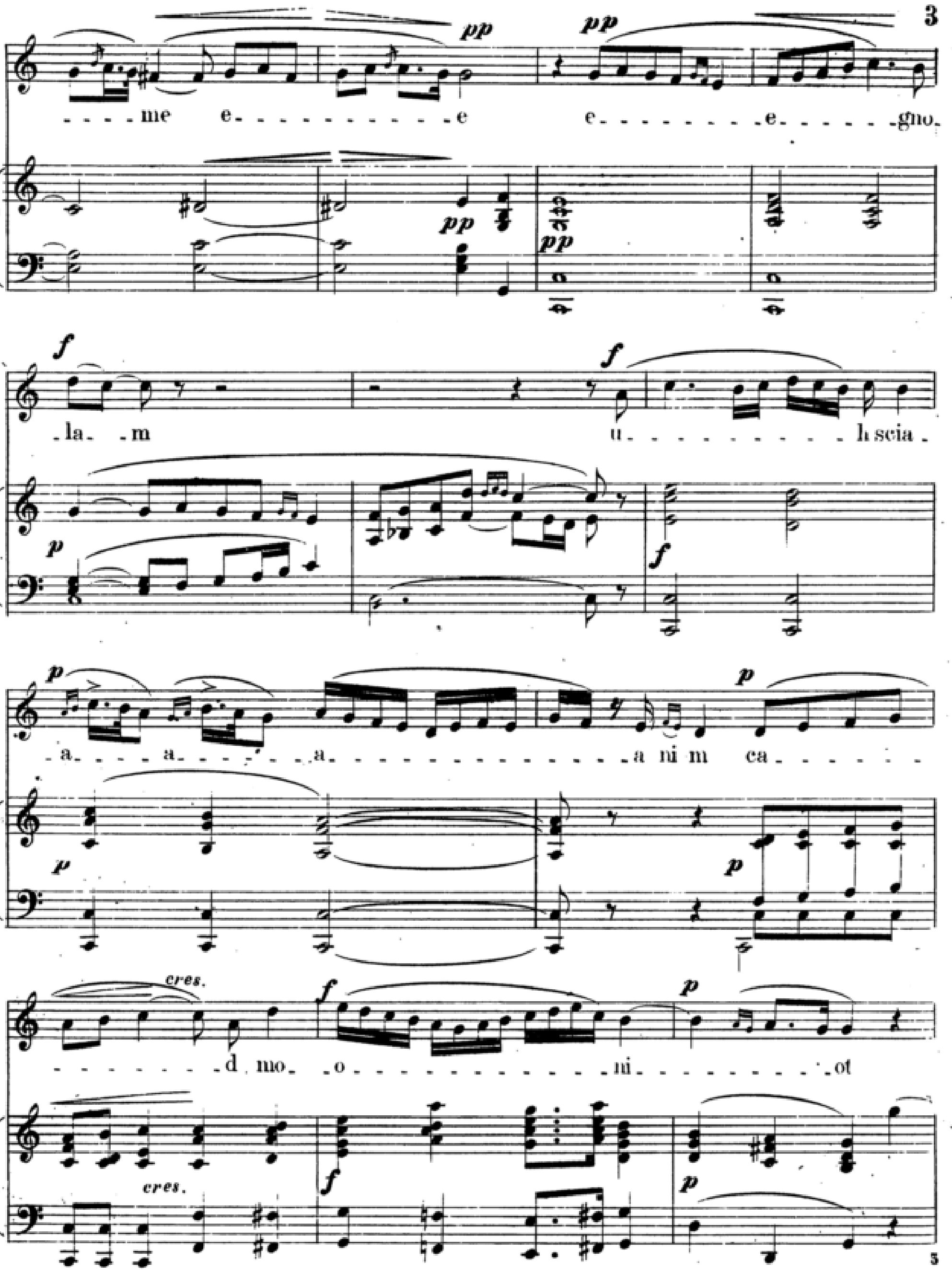
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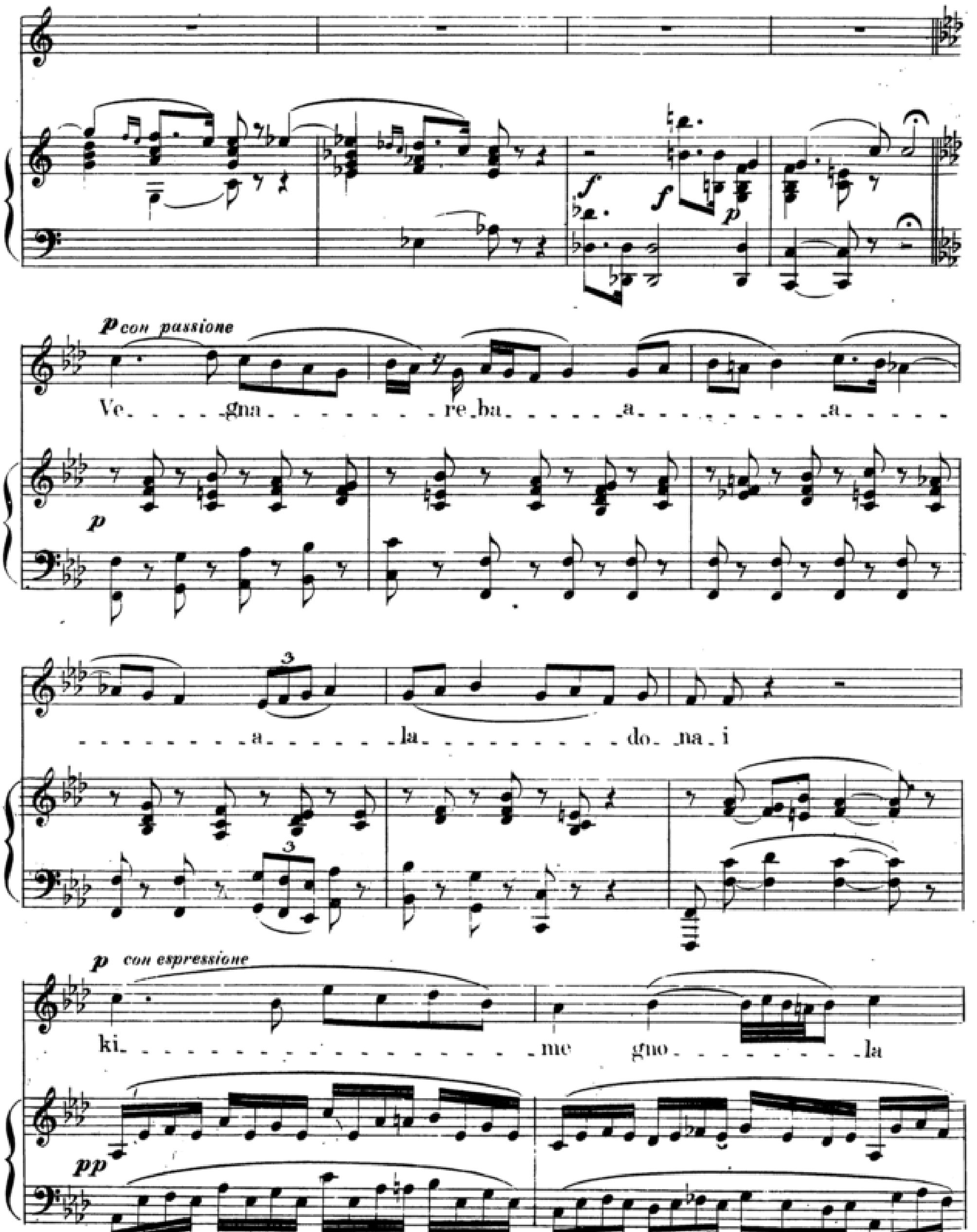
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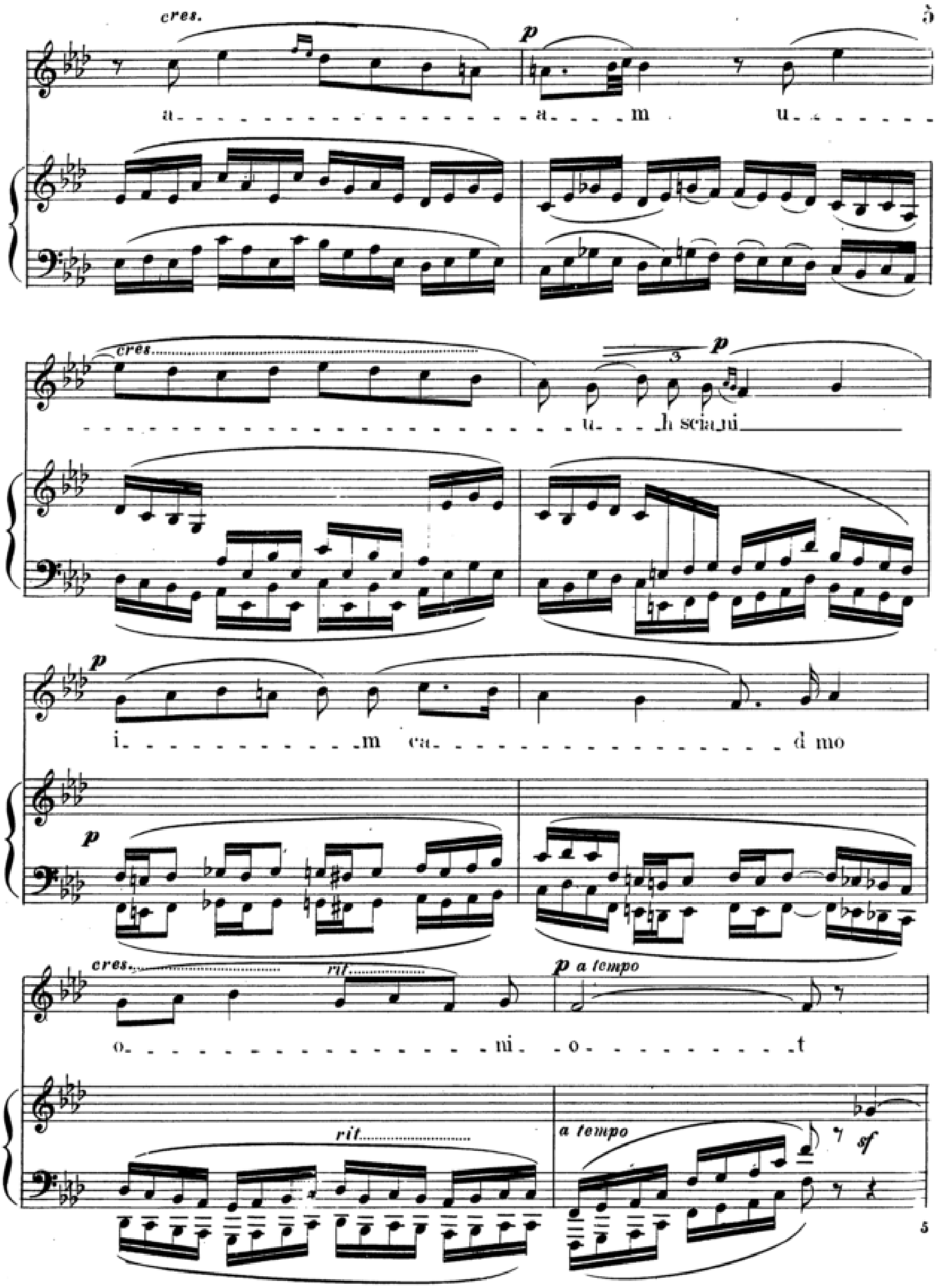
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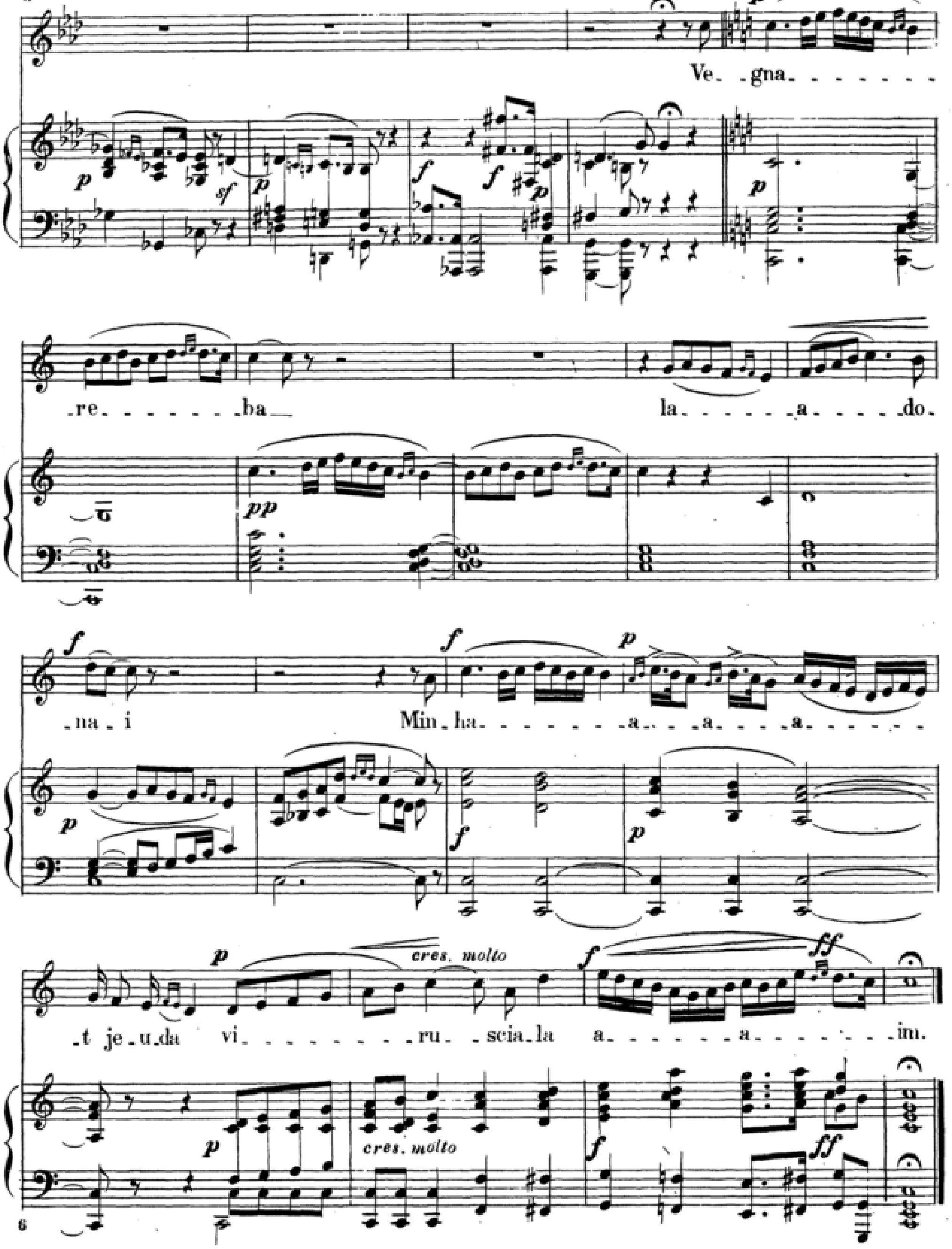
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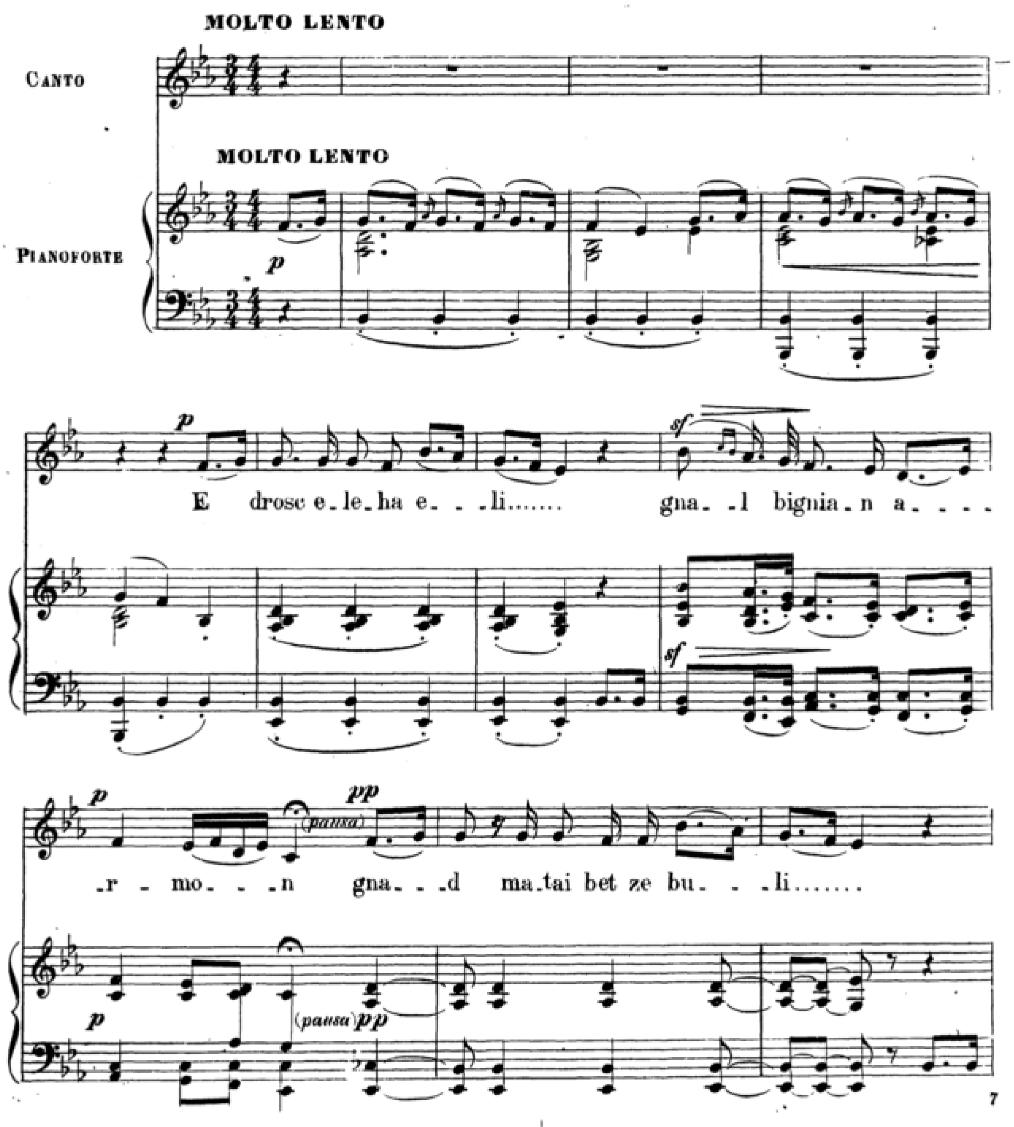

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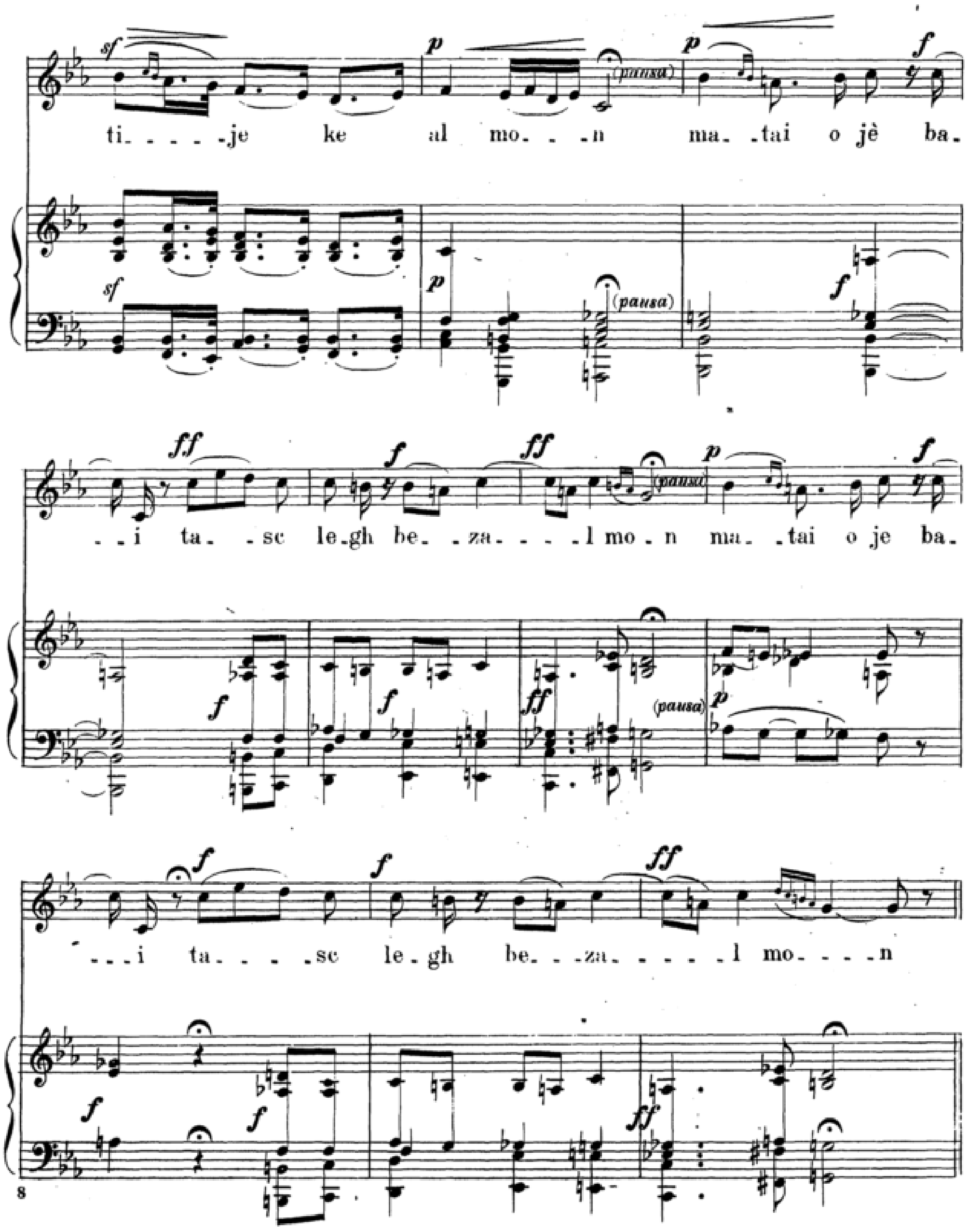
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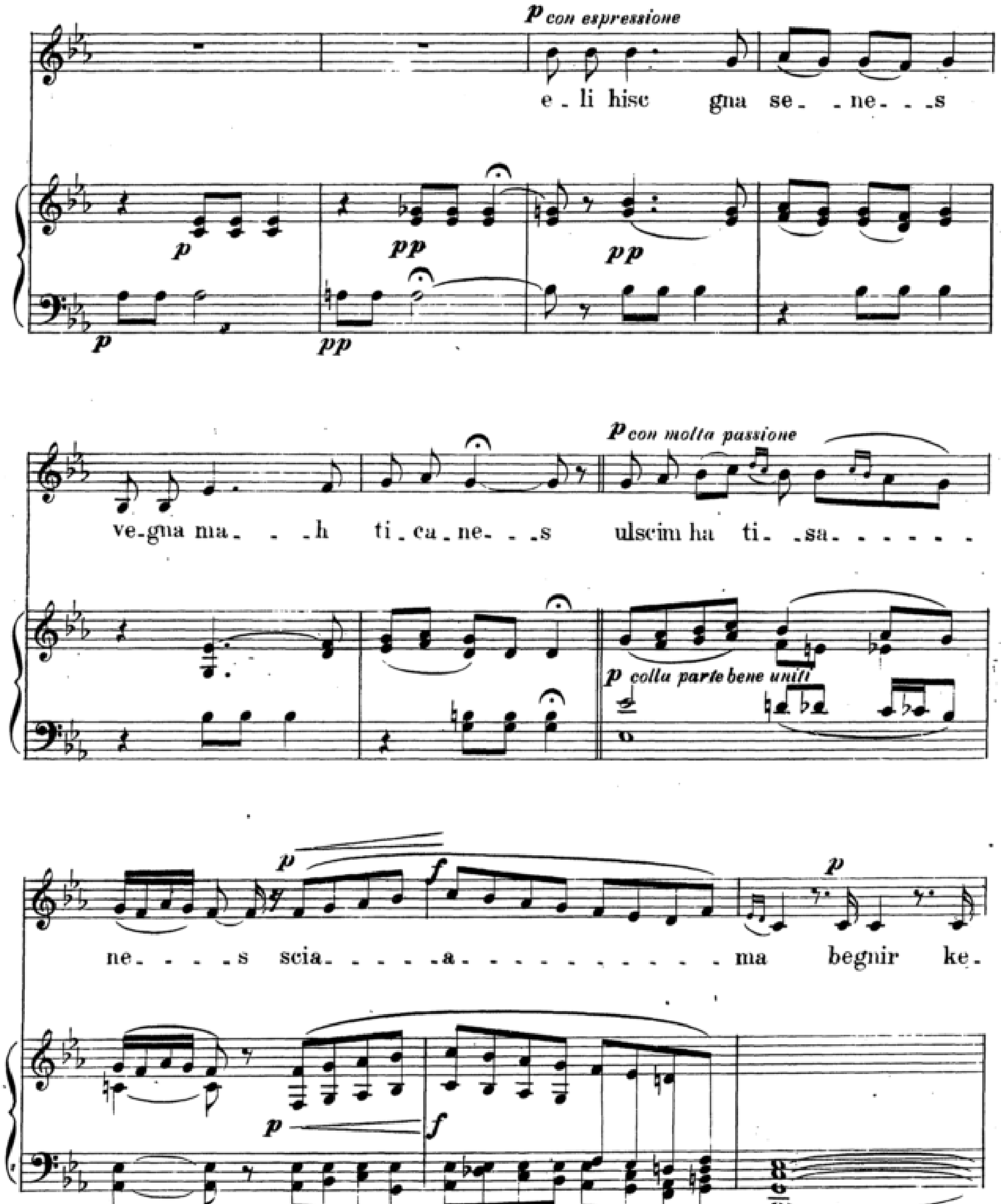
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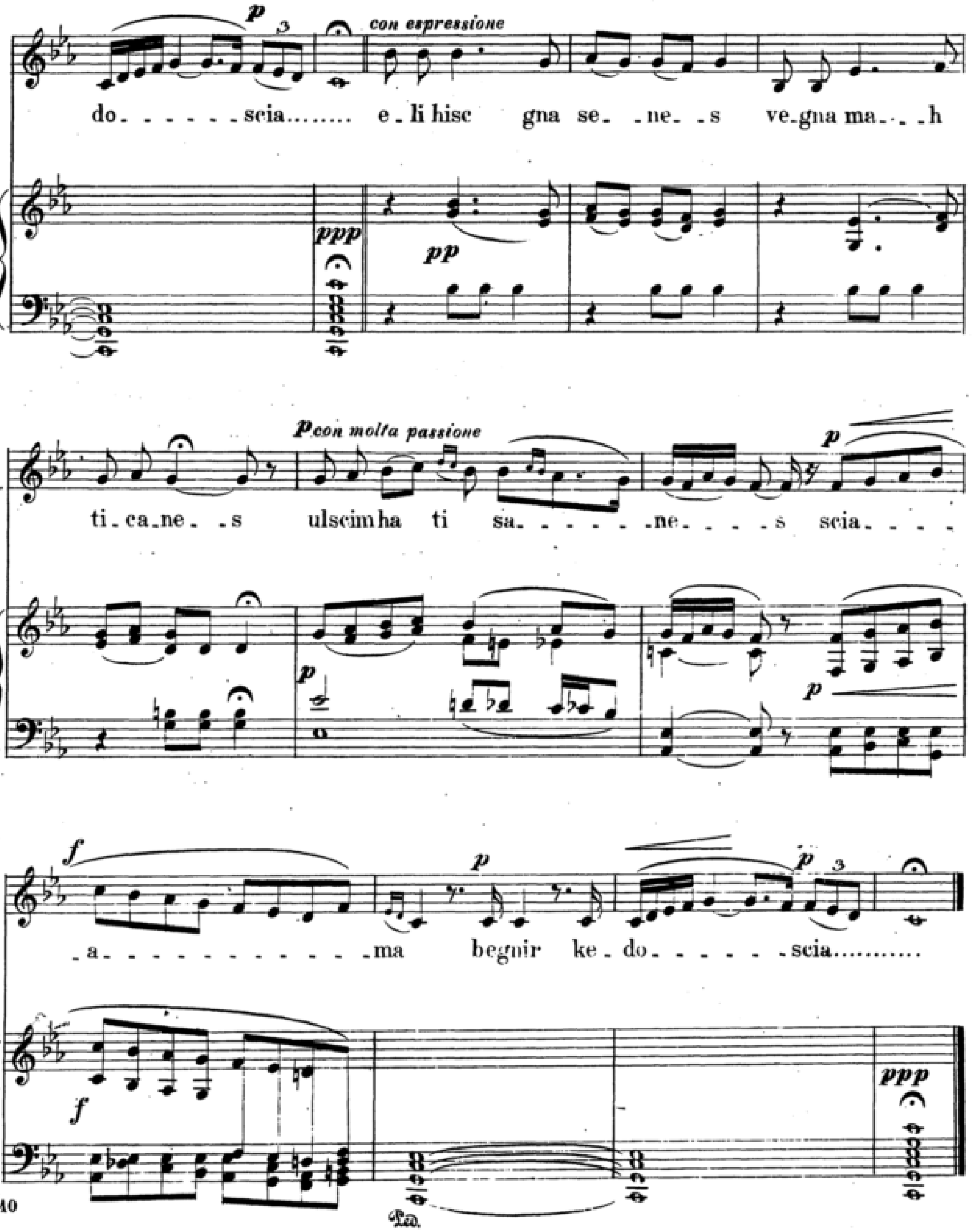
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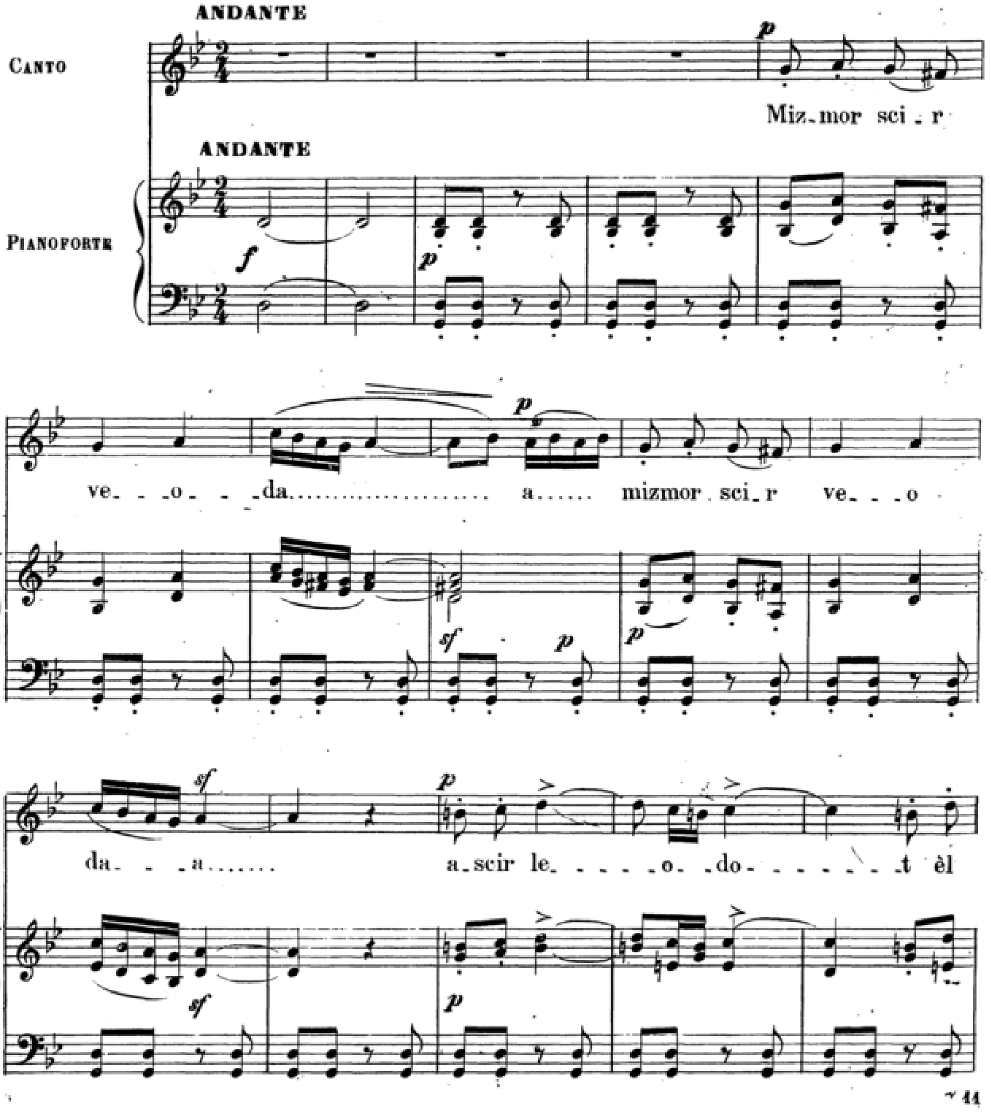
do - - - - - - scia........ e-li hisc gna se- -ne- -s ve-gna ma- - -h
con molta passione
ti-ca-ne- -s ulscimha ti sa- - - - - - -ne- - - -s scia- - - -
-a- - - - - - - - - - - -ma begnir ke-do- - - - - -scia...........

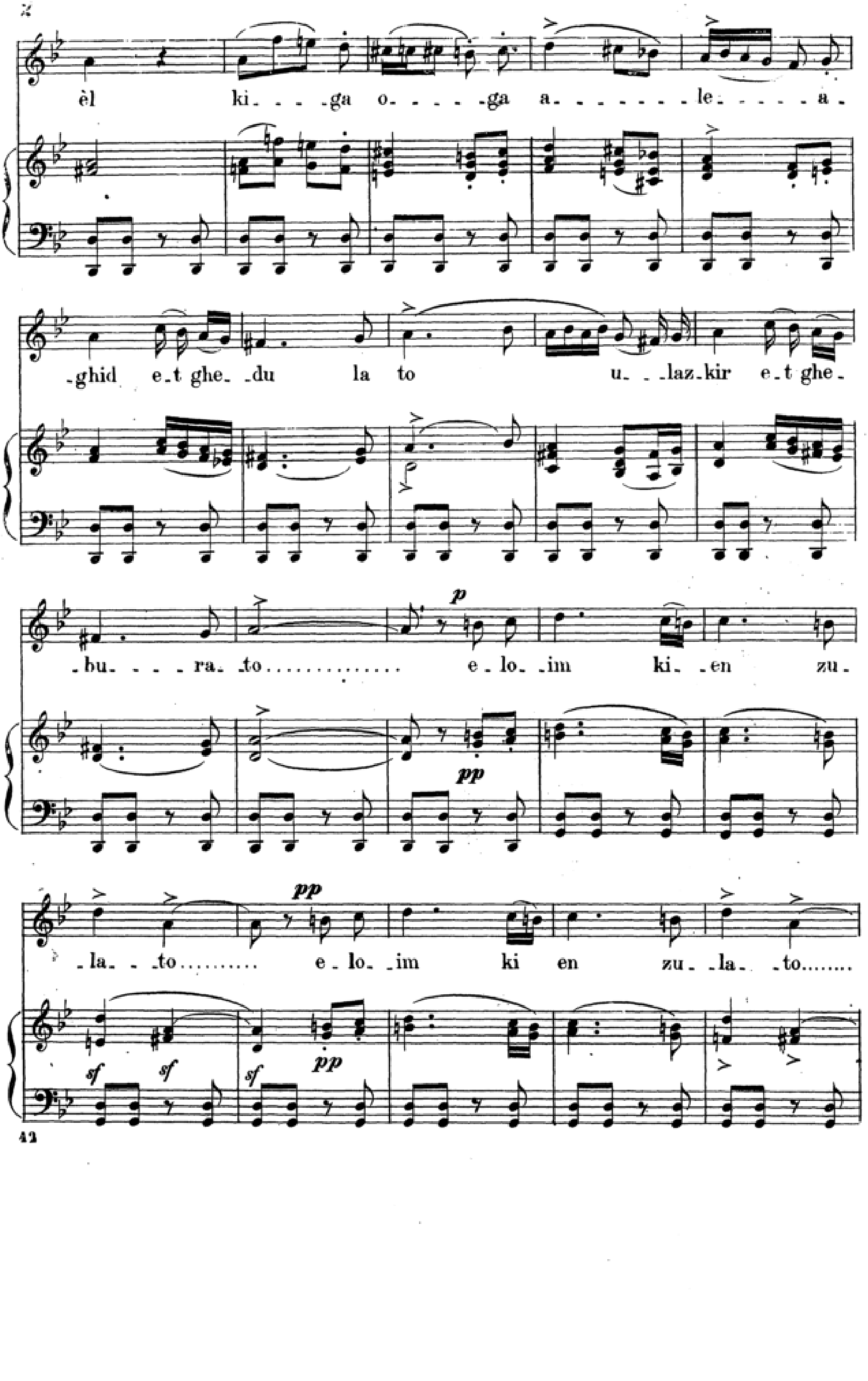
מזמור שיר והודאה

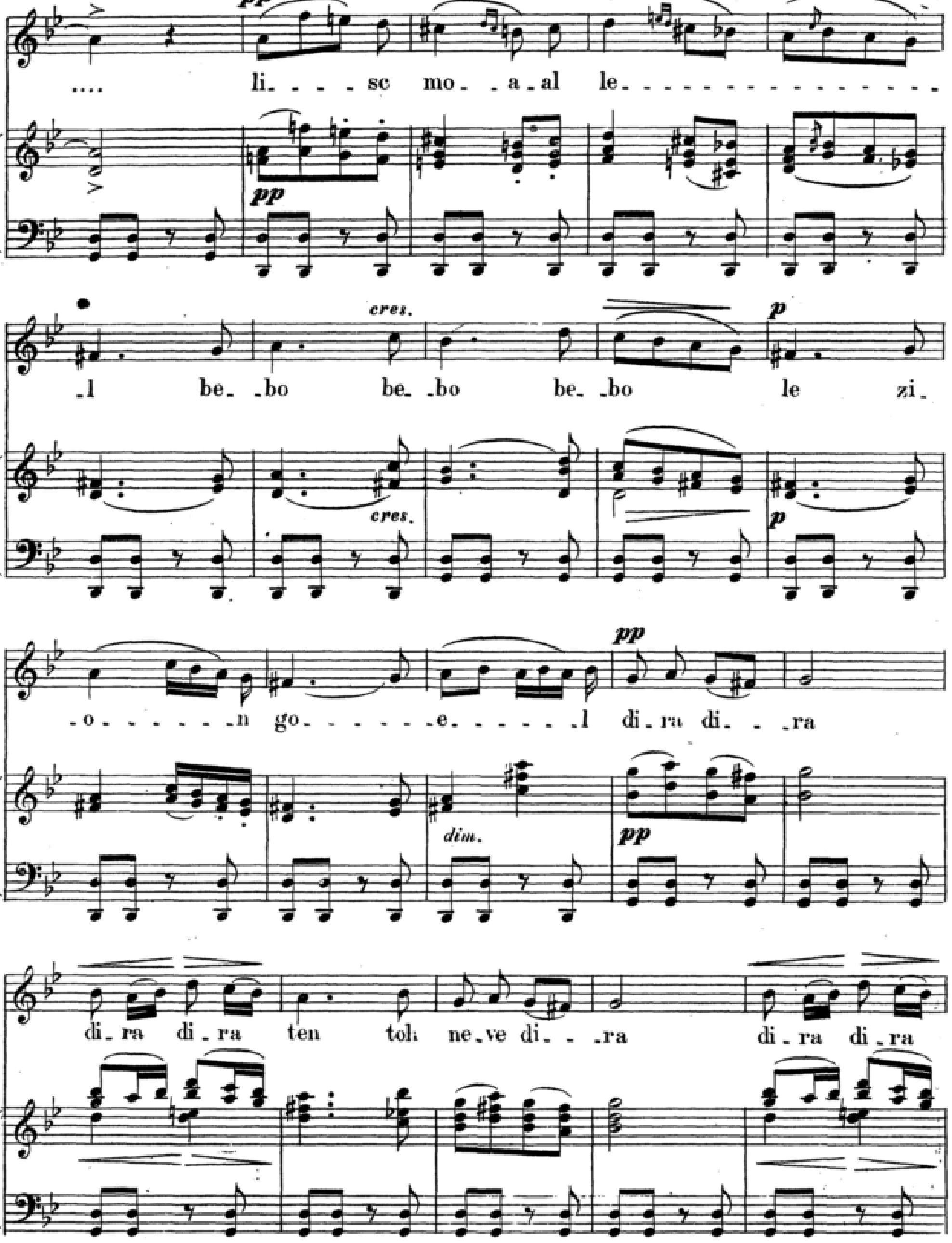
MIZMOR SCIR VEODAÀ (*)

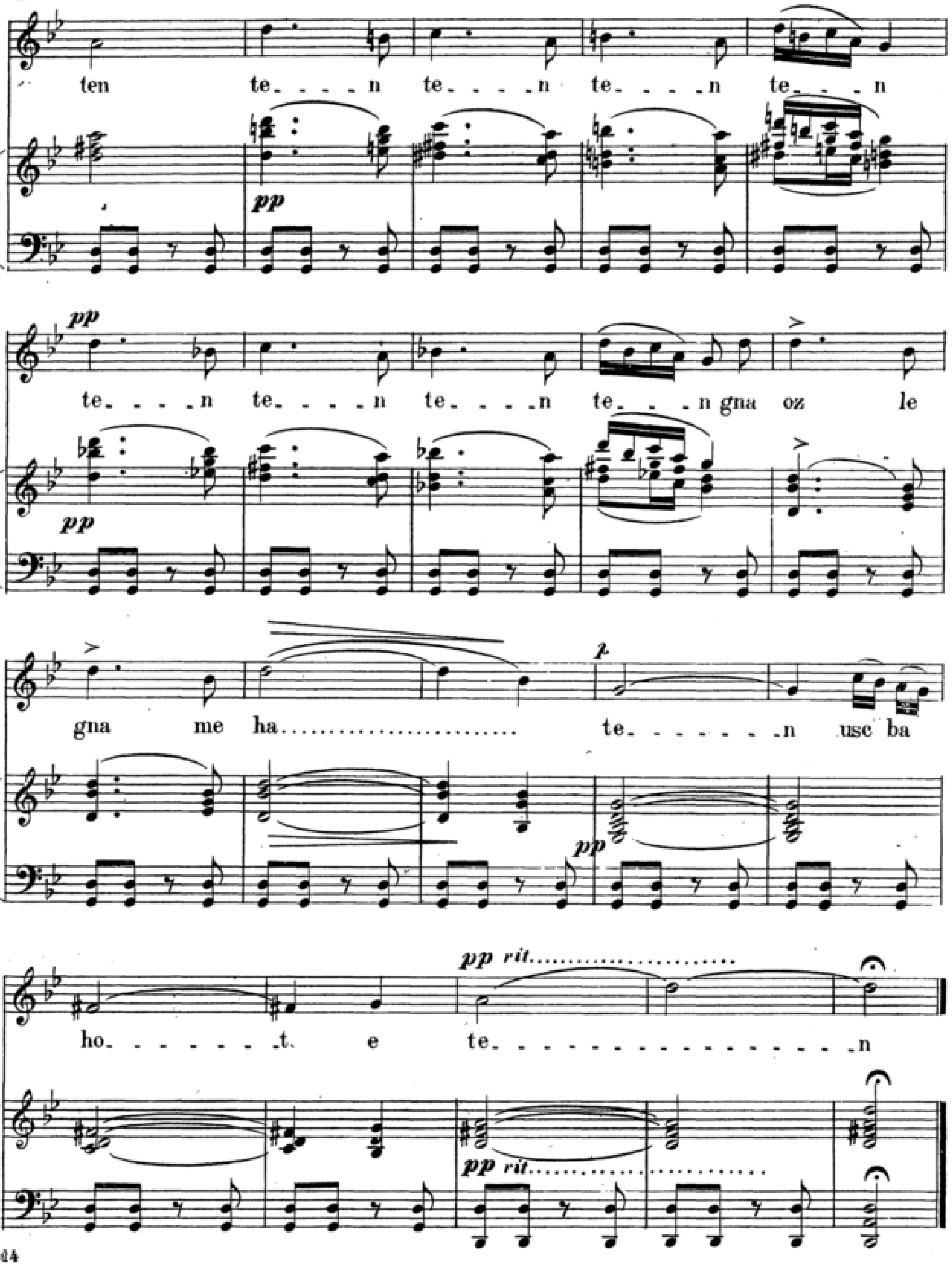
N.º 3.



(*) Vedi N.º 84. dell'Op: Liturgica


èl ki- - - -ga o- - - - - -ga a- - - - - - - - -le- - - - -a-
-ghid e-t ghe- -du la to u- - -laz-kir e-t ghe-
-bu- - - -ra- -to.............. e-lo- -im ki- -en zu-
-la- -to.......... e-lo- -im ki en zu- -la- -to........
p
pp
sf

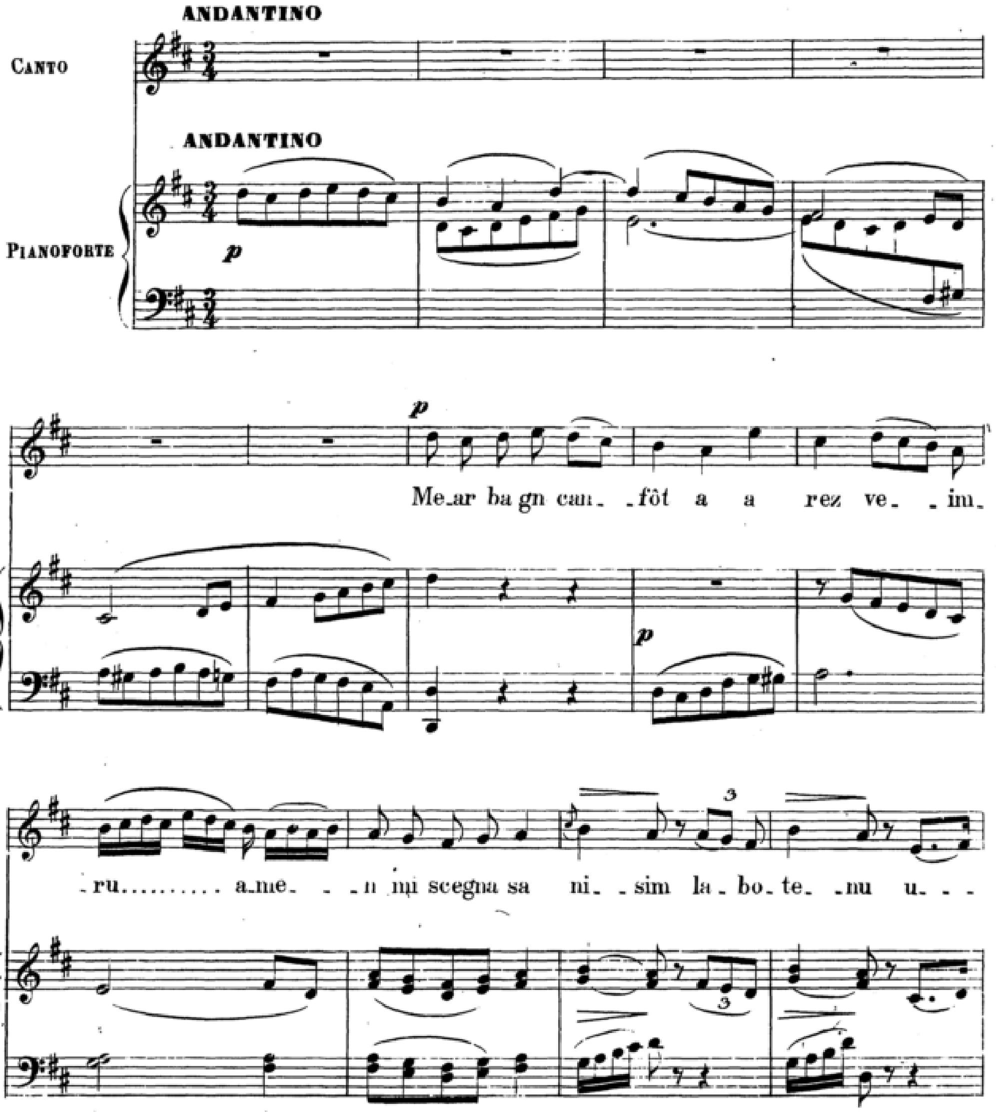

pp
.... li_ _ _ sc mo_ a_al le_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
cres.
_l be_ _bo be_ _bo be_ _bo
p
le zi_
pp
_o_ _ _ _ _ _n go_ _ _ _ _e_ _ _ _ _ _l di_ra di_ _ra
dim.
di_ra di_ra ten toh ne_ve di_ _ra di_ra di_ra


ten te_ _ _ _n te_ _ _ _n te_ _ _ _n te_ _ _n
pp
pp
te_ _ _n te_ _ _ _n te_ _ _ _n te_ _ _n gna oz le
pp
gna me ha.......................... te_ _ _ _ _ _ _n usc ba
p
pp
pp rit.........................
ho_ _ _ _ _ _ _t. e te_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _n
pp rit.........................

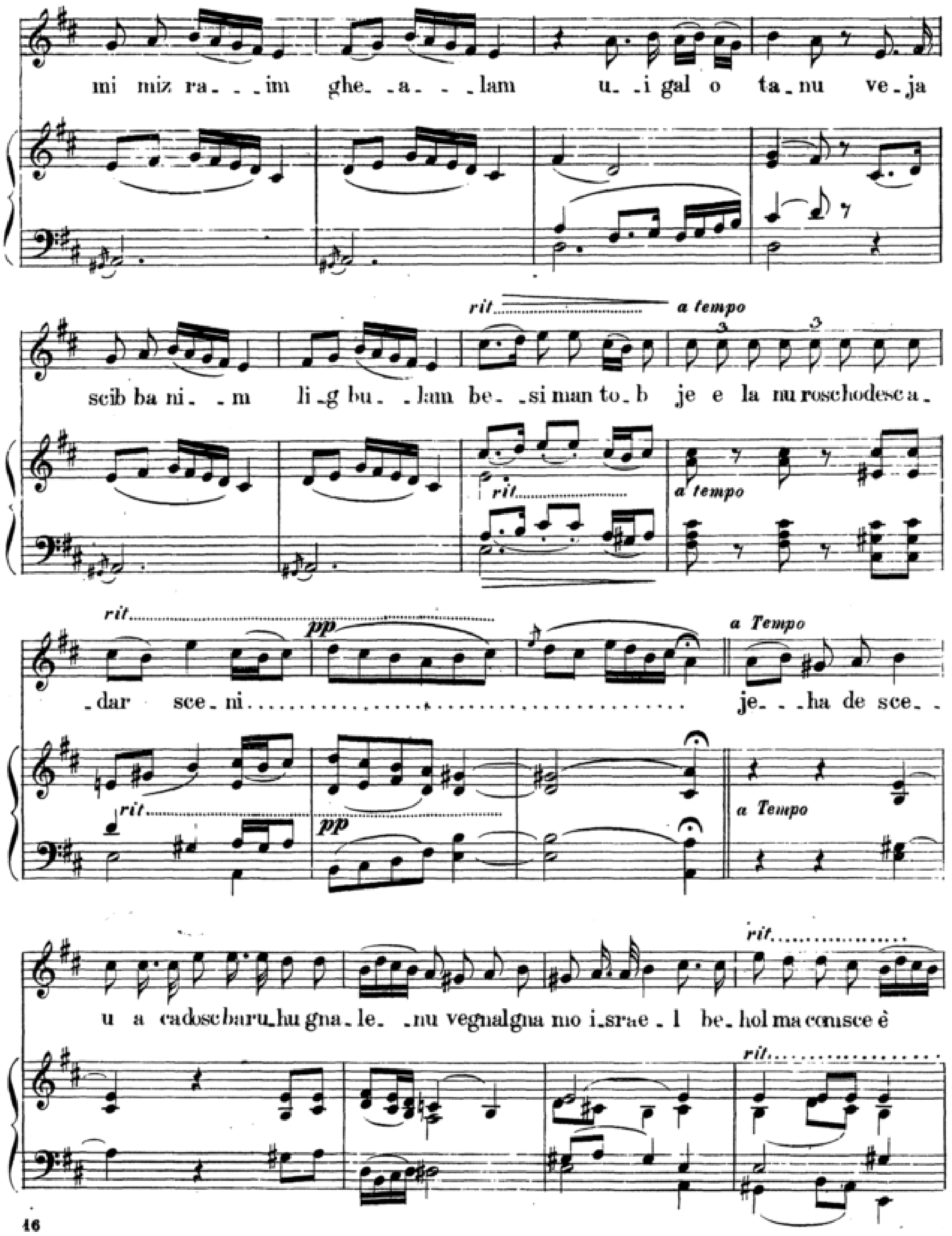
מארבע כנפות הארץ

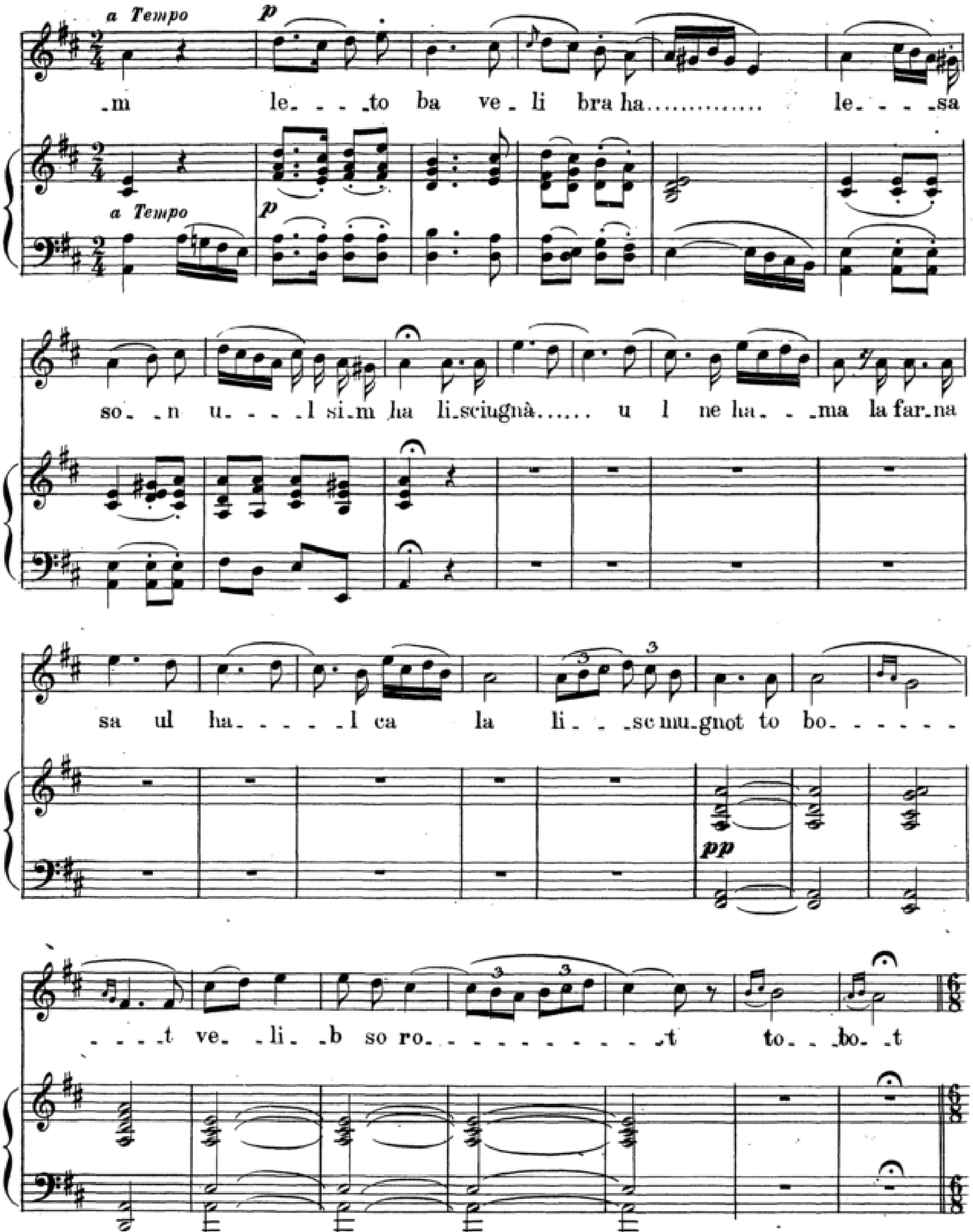
MEARBAGN CANFÔT AAREZ (*)

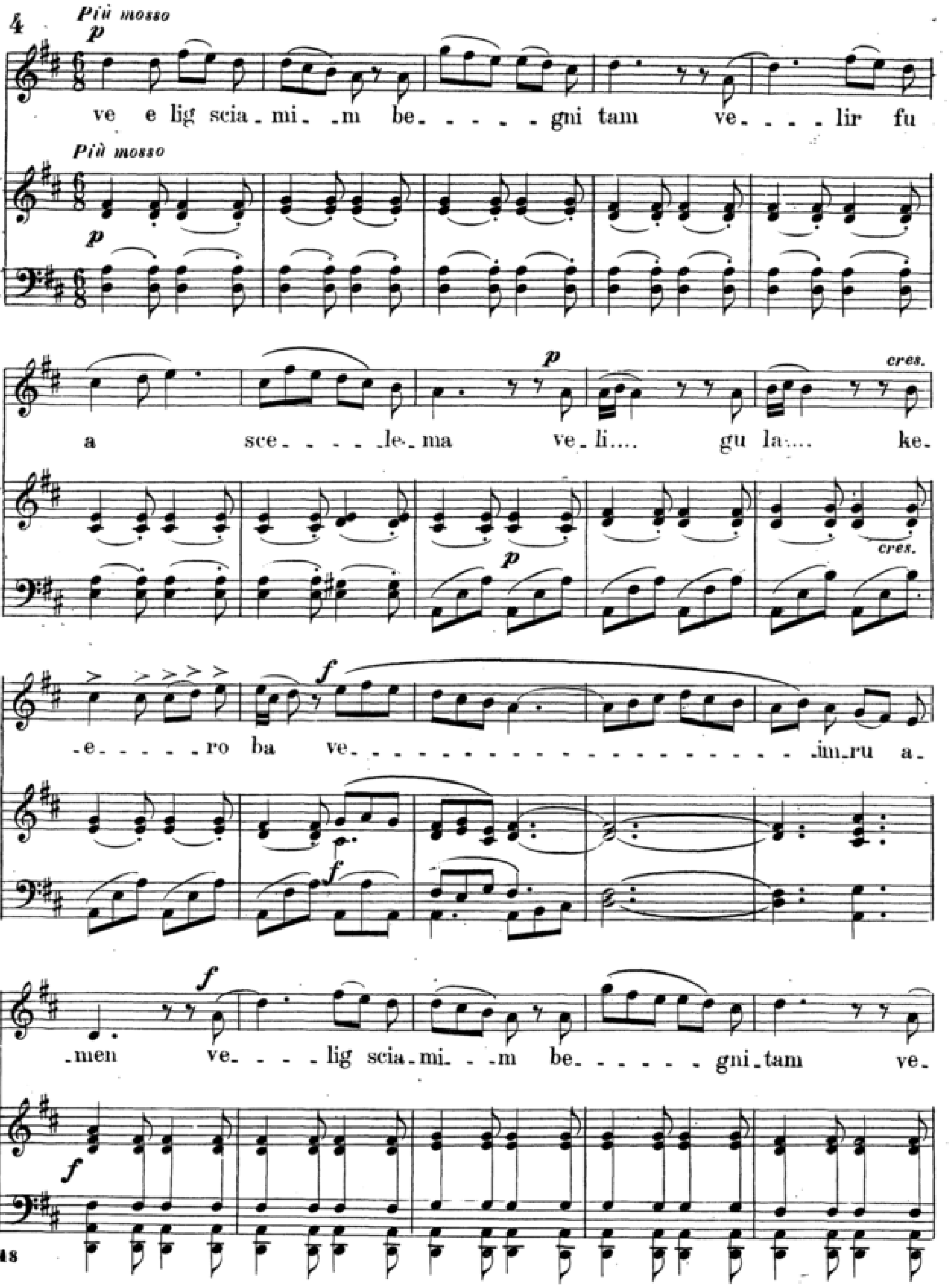
N.° 4.

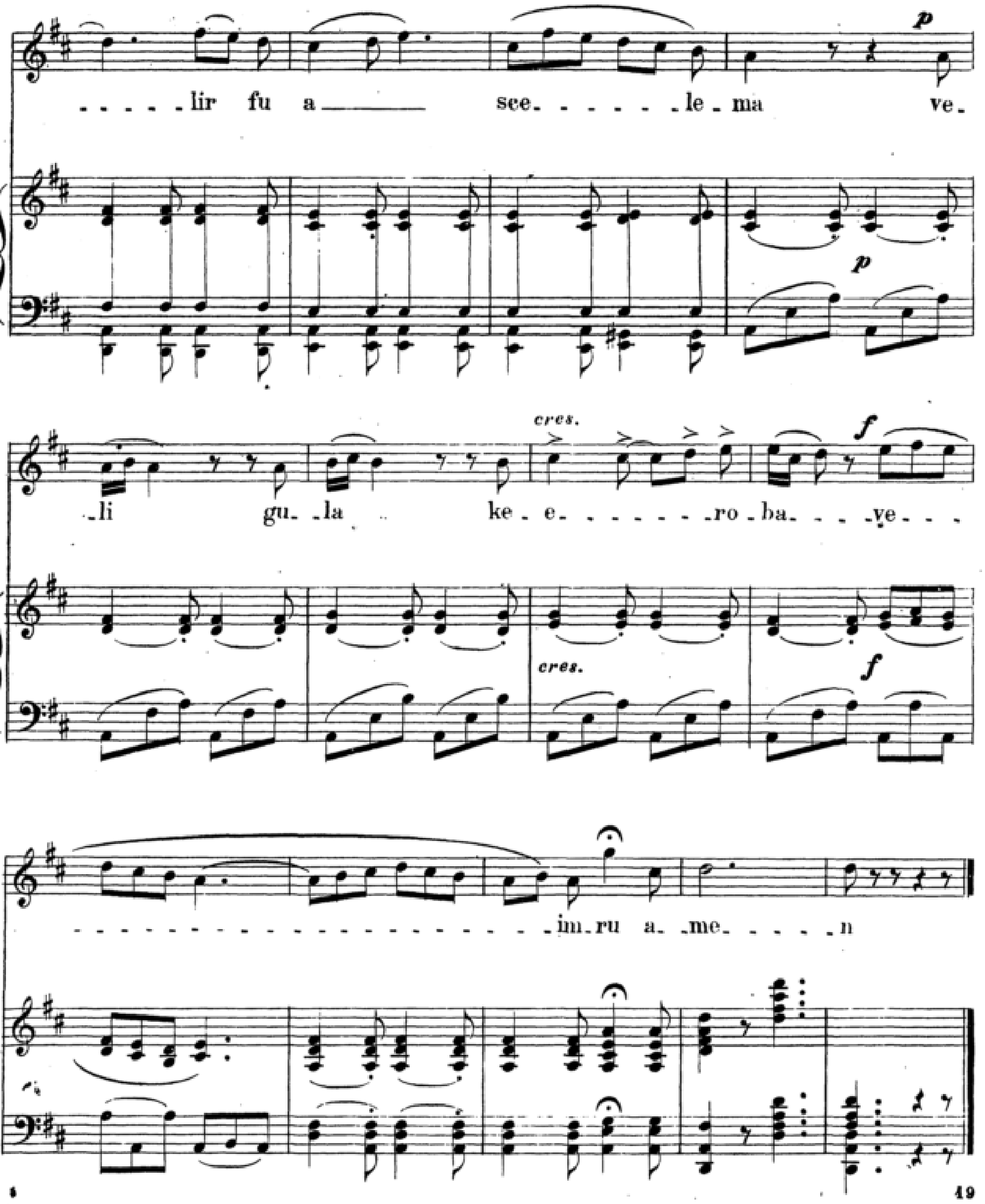


(*) Vedi N.° 111. dell' Op: Liturgica


mi miz ra_ _ _im ghe_ _a_ _ _lam u_ _i gal o ta_nu ve_ja
rit. a tempo
scib ba ni_ _m li_g bu_ _lam be_ _si man to_b je e la nu roschodesc a_
rit. a tempo
rit. pp a Tempo
_dar sce_ni jе_ _ _ha de sce_ _
rit. pp a Tempo
rit.
u a cadosc baru_hu gna_le_ _nu vegnalgna mo i_srae_l be_hol ma comsce è
rit.

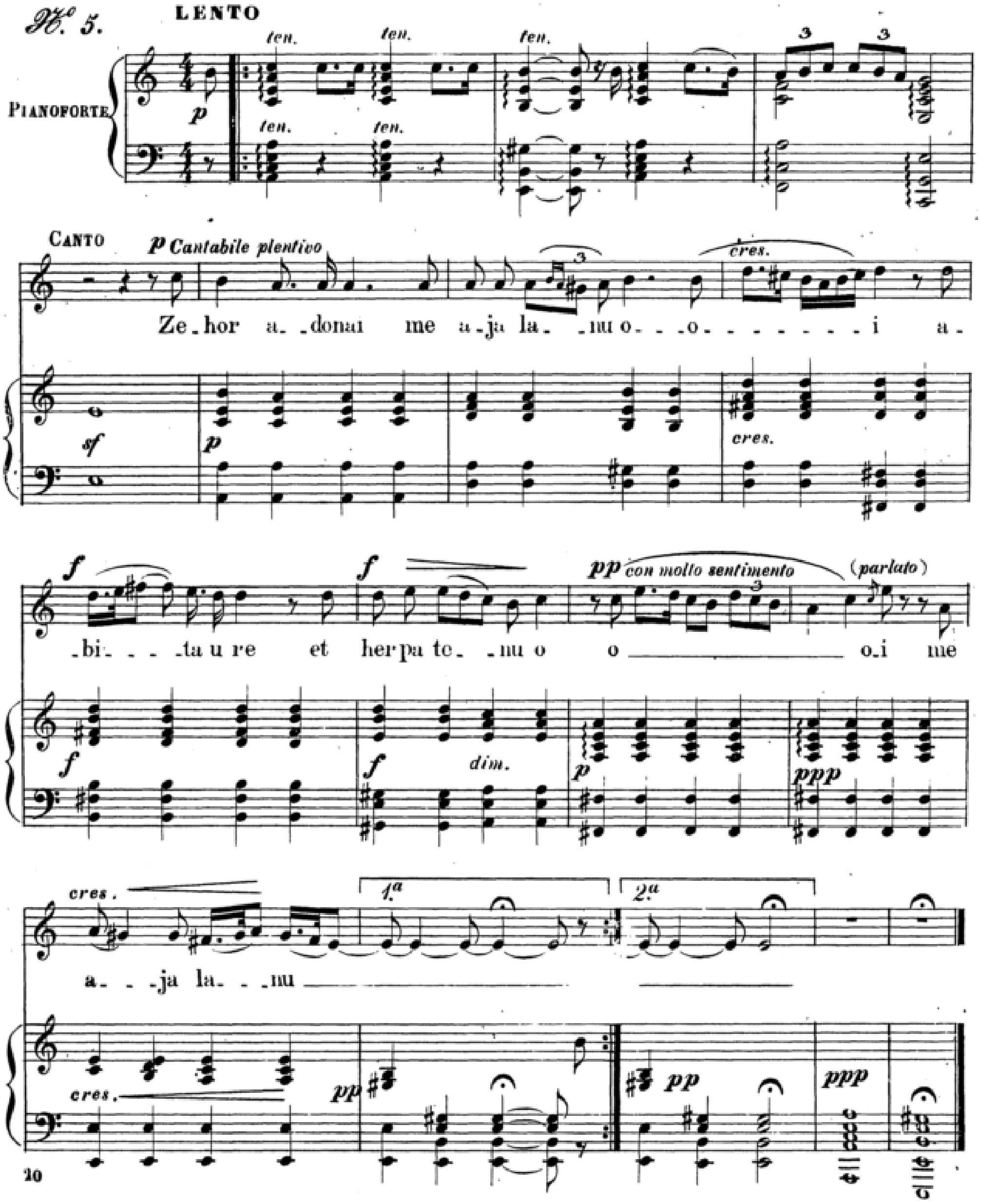

a Tempo
p
m le - - - to ba ve - li bra ha.............. le - - - sa
a Tempo
p
so - n u - - - l si - m ha li - sciugnà...... u l ne ha - - ma la far - na
sa ul ha - - - - - l ca la li - - sc mu - gnot to bo - - - - - -
pp
- - - t ve - - li - b so ro - - - - - - - - - - - - t to - - bo - t
Ped.


Più mosso
p
ve e lig scia_mi_ _m be_ _ _ _ _ _gni tam ve_ _ _ _lir fu
Più mosso
p
a sce_ _ _ _ _le_ma ve_li.... gu la.... ke_
cres.
_e_ _ _ _ _ro ba ve_ _im_ru a_
f
men ve _ _ _lig scia_mi_ _m be_ _ _ _ _ _gni_tam ve_


p
- - - - - lir fu a — sce - - - - - - le ma ve -
p
cres.
f
- li gu - la ke - e - - - - - - - - ro - ba - - - ve - - -
cres.
f
- im - ru a - me - - - - - n

זכור יי

ZEHOR ADONAI (*)

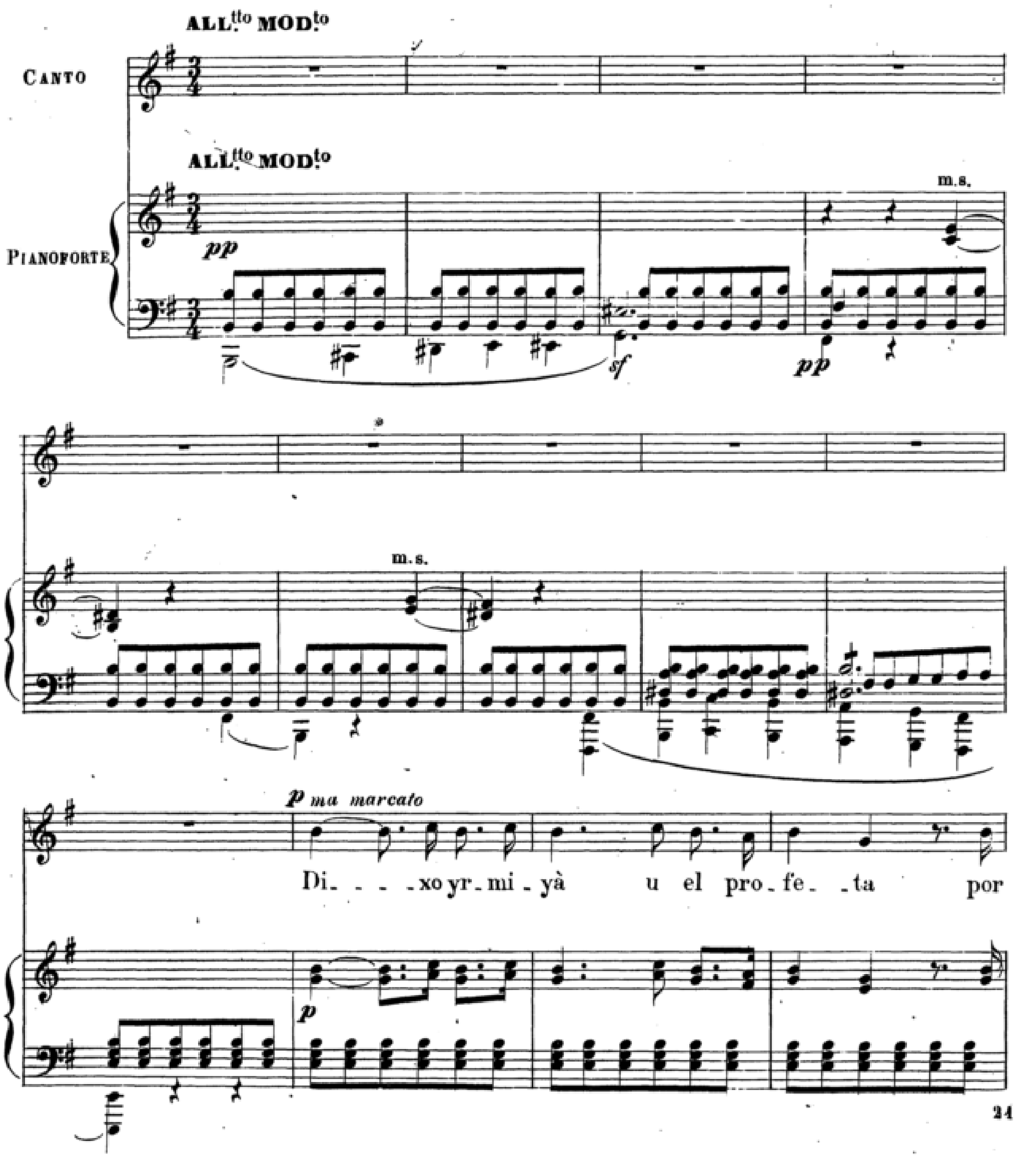


(*) Vedi N.º 229. dell'Op: Liturgica

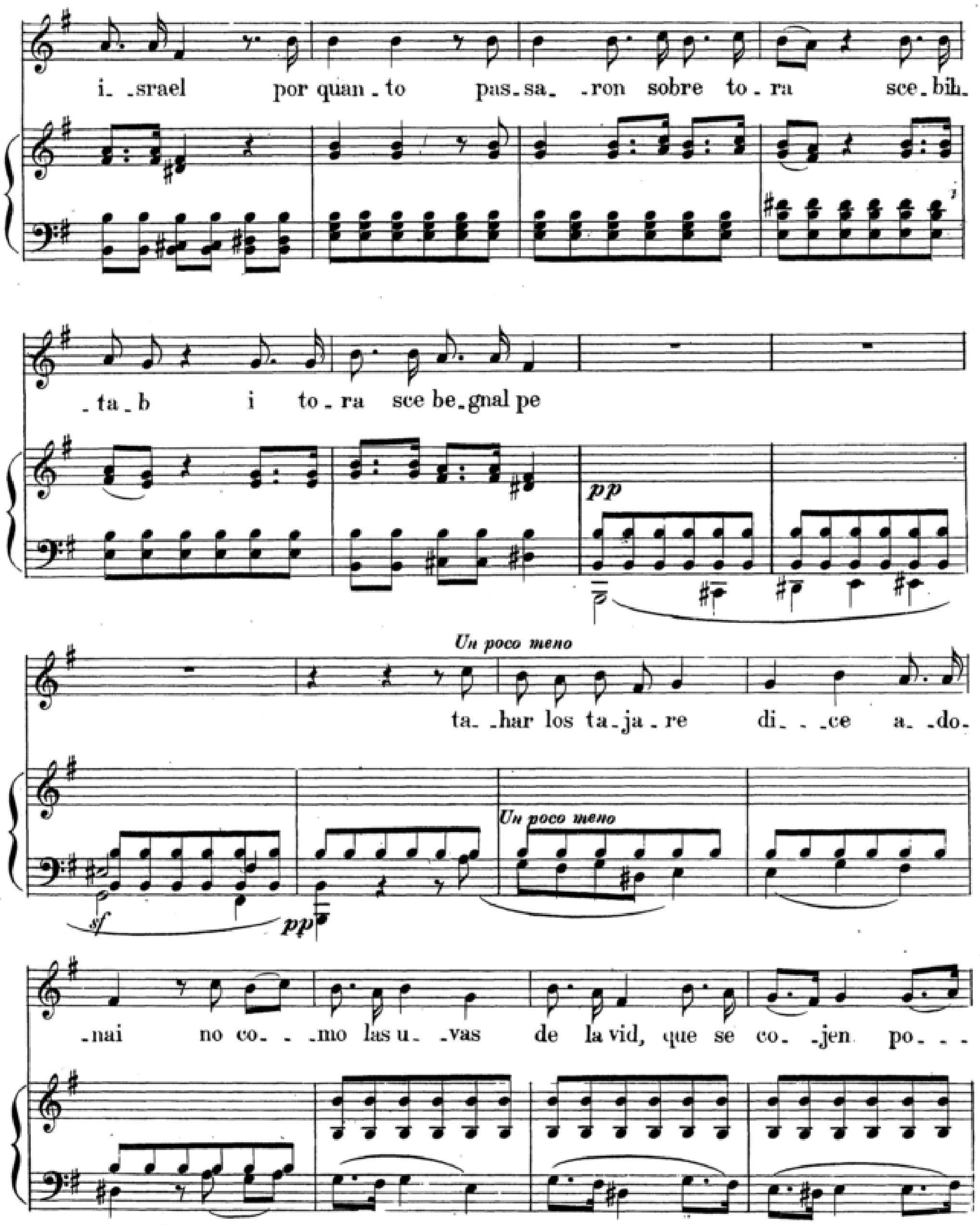
הפטרה ספרדי של יום תשעה באב

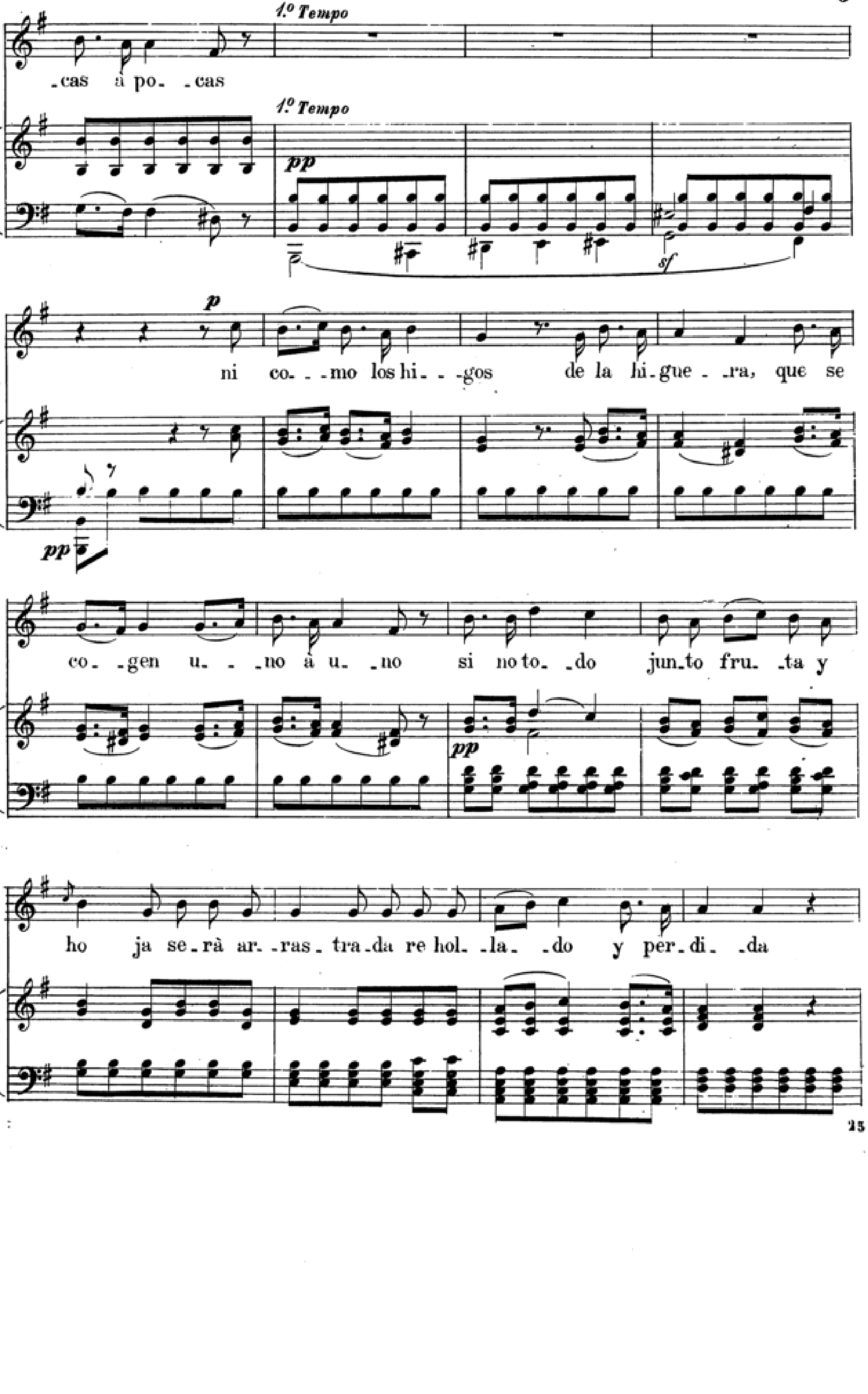
AFTARÀ SPAGNUOLA PER IL GIORNO DI TISGÀ-BEAB (*)

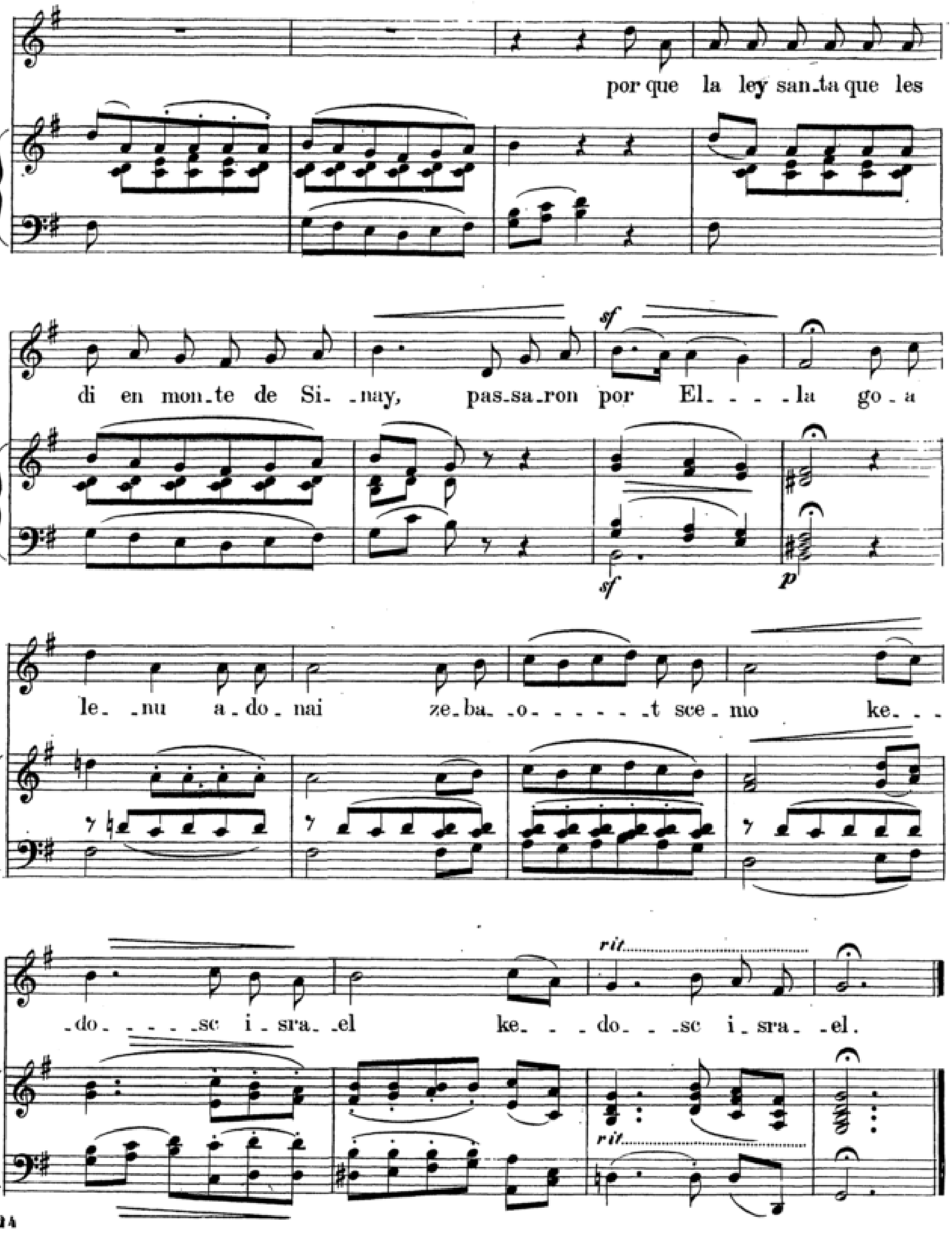
N.° 6.



(*) Vedi N.° 266 (bis) dell' Op: Liturgica


i_srael por quan_to pas_sa_ron sobre to_ra sce_bih
_ta_b i to_ra sce be_gnal pe
pp
Un poco meno
ta_har los ta_ja_re di_ce a_do_
sf
pp
Un poco meno
_nai no co_mo las u_vas de la vid, que se co_jen po_


1.º Tempo
-cas á po- -cas
1.º Tempo
pp
sf
p
ni co- -mo los hi- -gos de la hi-gue- -ra, que se
pp
co- -gen u- -no á u- -no si no to- -do jun-to fru- -ta y
pp
ho ja se-rà ar- -ras- tra-da re hol- -la- -do y per- di- -da

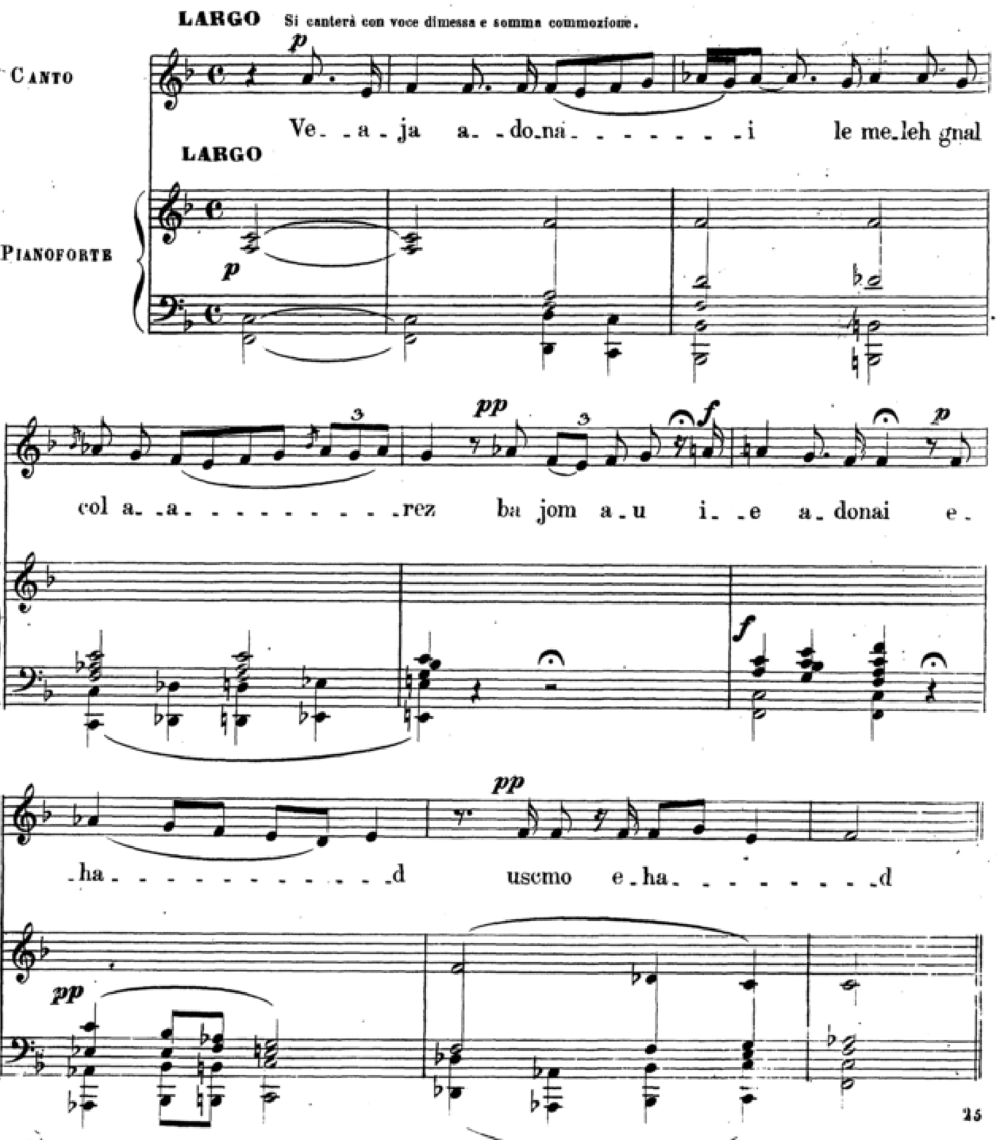

por que la ley san_ta que les
di en mon_te de Si_nay, pas_sa_ron por El_ _ _ _la go_a
sf
sf
p
le_nu a_do_nai ze_ba_o_ _ _ _ _ _t sce_mo ke_ _ _
rit.
_do_ _ _ _sc i_sra_ _el ke_ _ _do_ _ _sc i_sra_ _el.
rit.

ויהיה יי׳

VEAJÀ ADONAI(*)

ARIA Per CONTRALTO

№ 7.

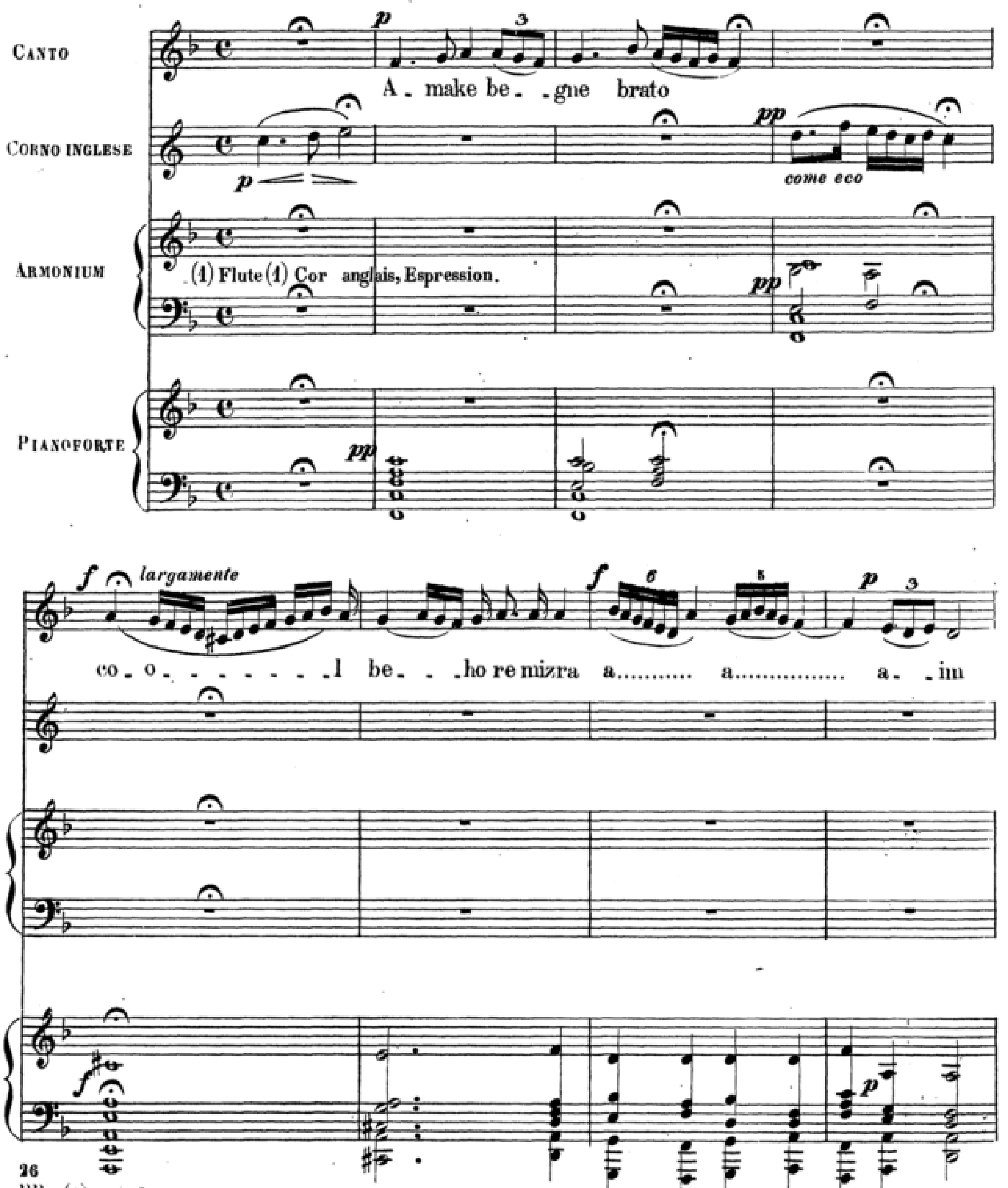


(*) Vedi N° 80 dell'Op: Liturgica

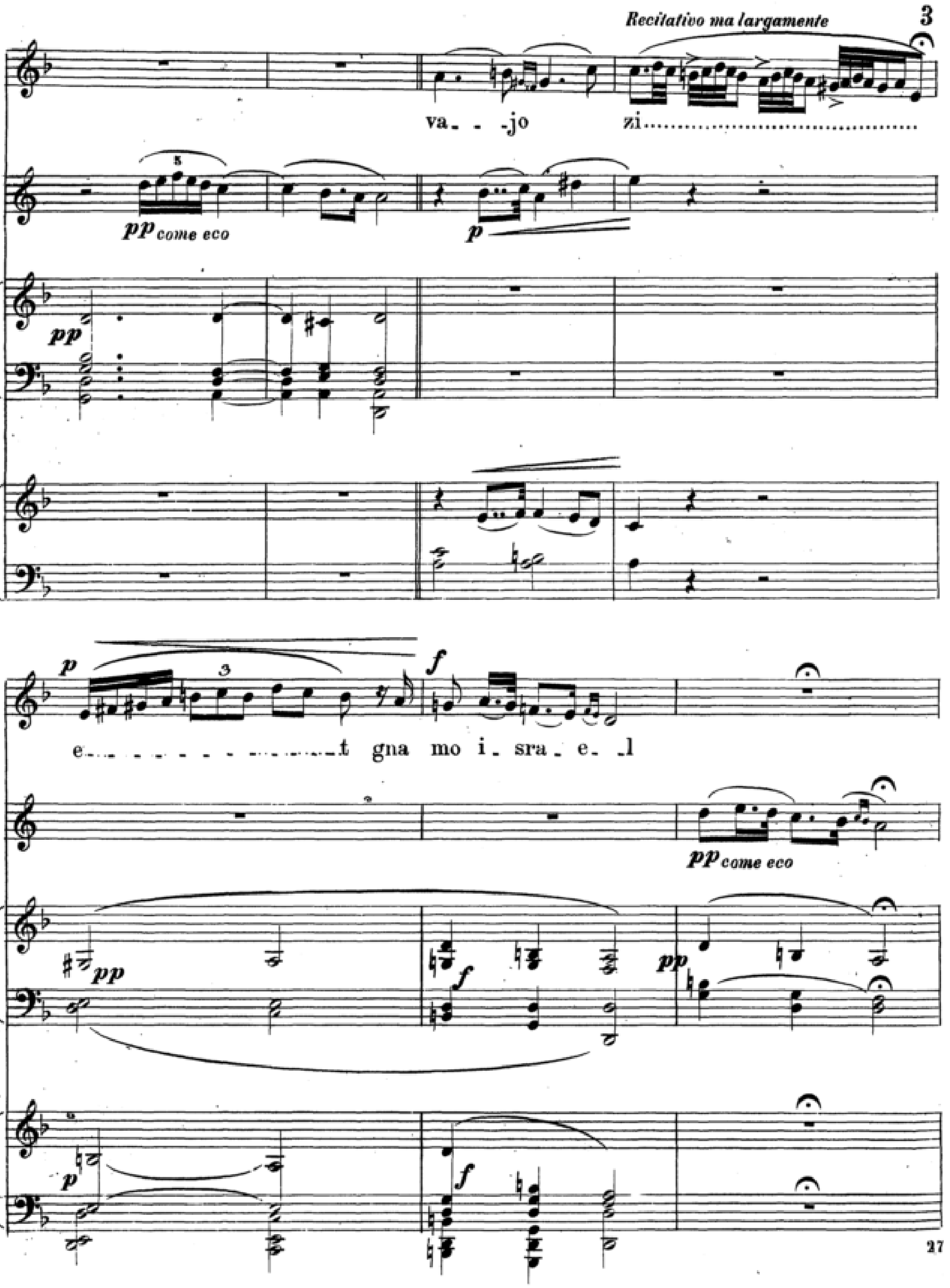
המכה בעברתו

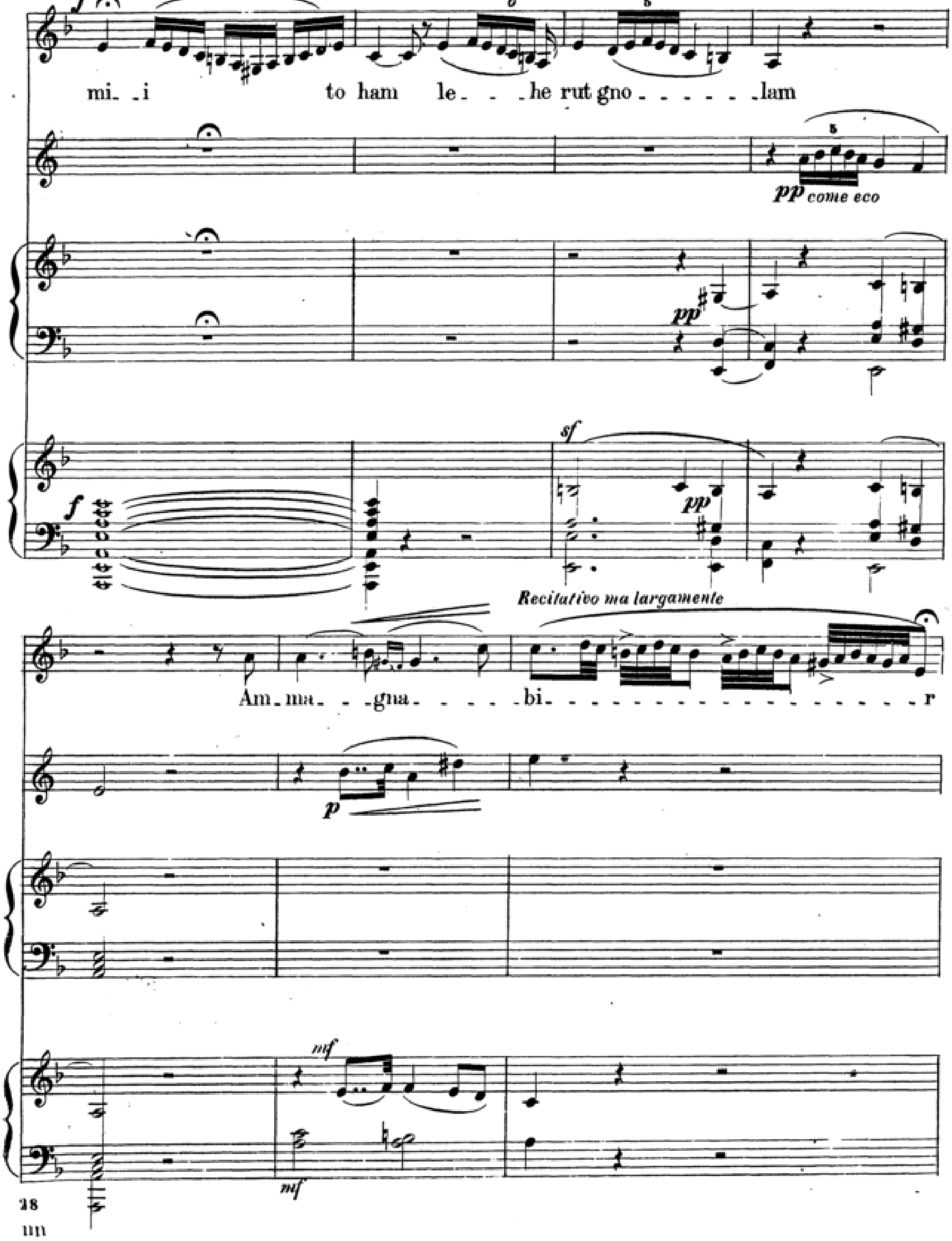
AMAKÈ BEGNEBRATÒ (*)

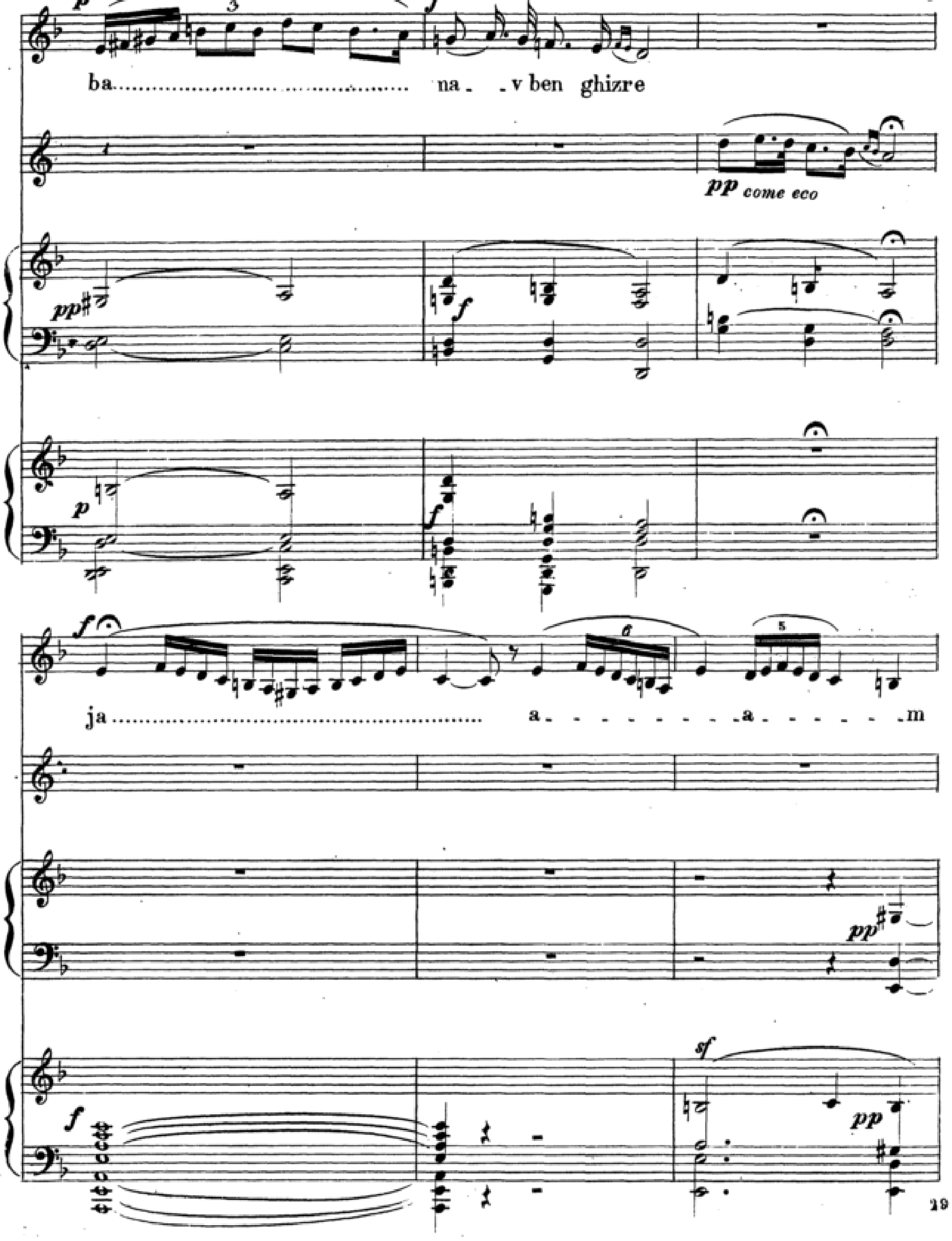
MOLTO LENTAMENTE

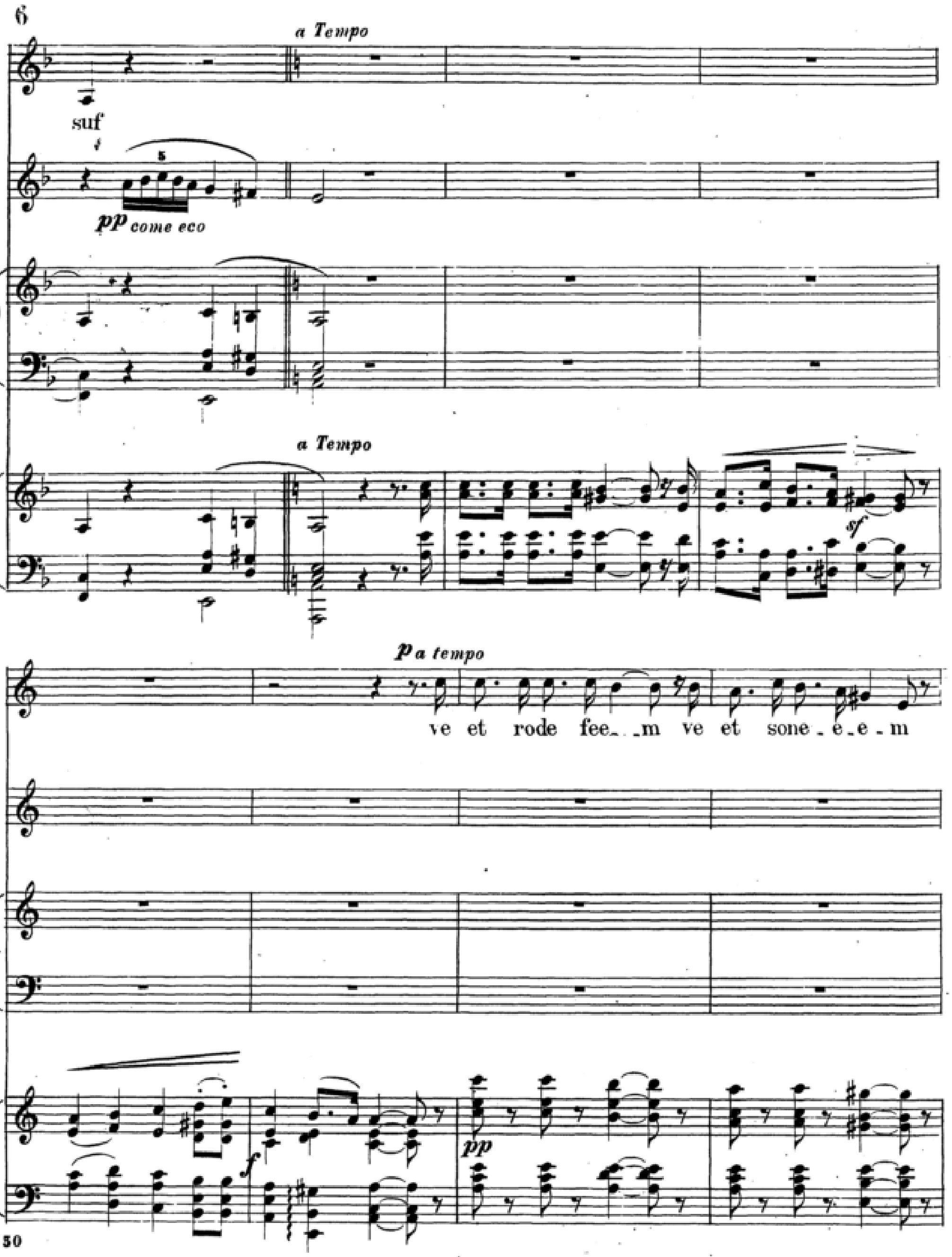


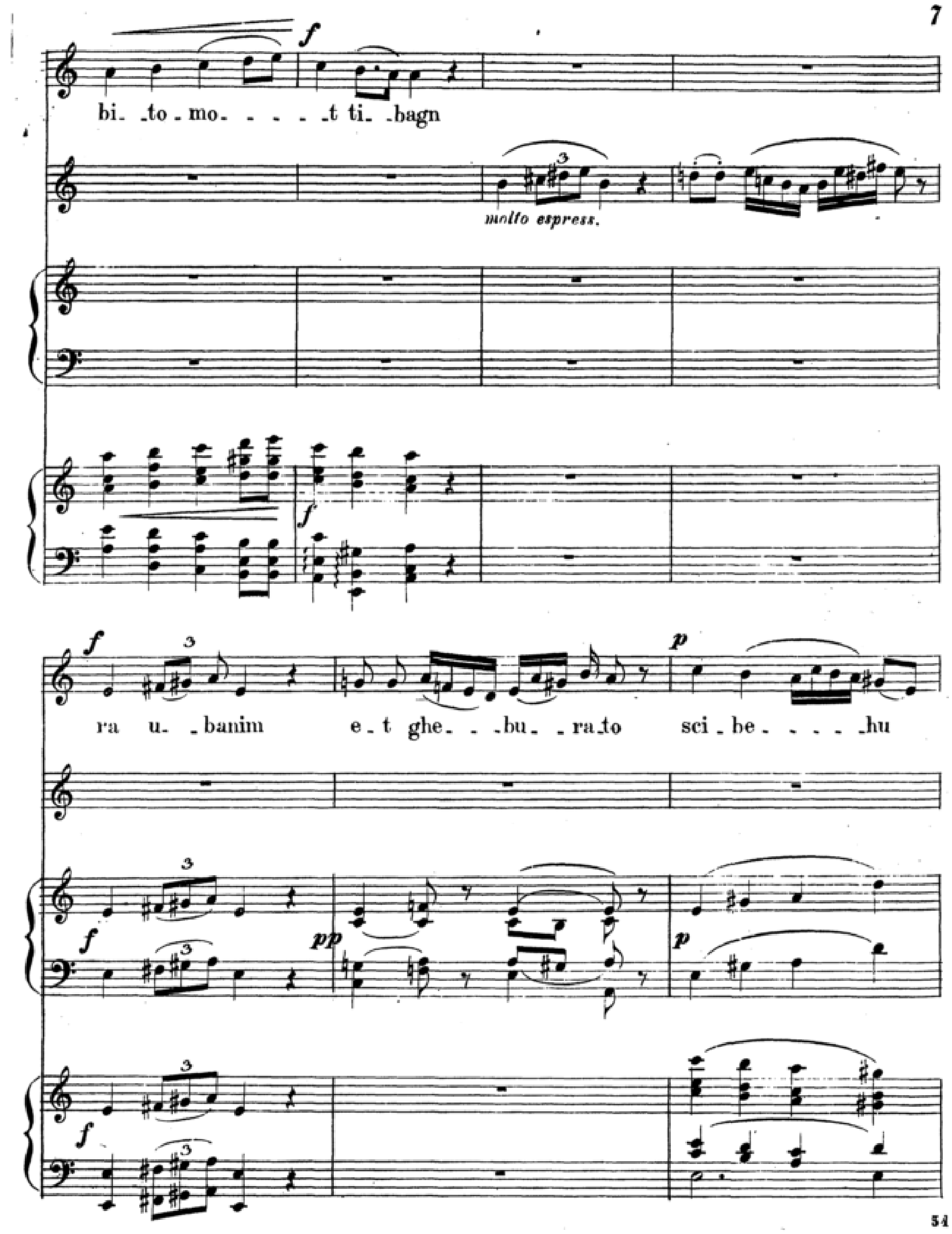
(*) Vedi N.° 242 dell'Op: Liturgica

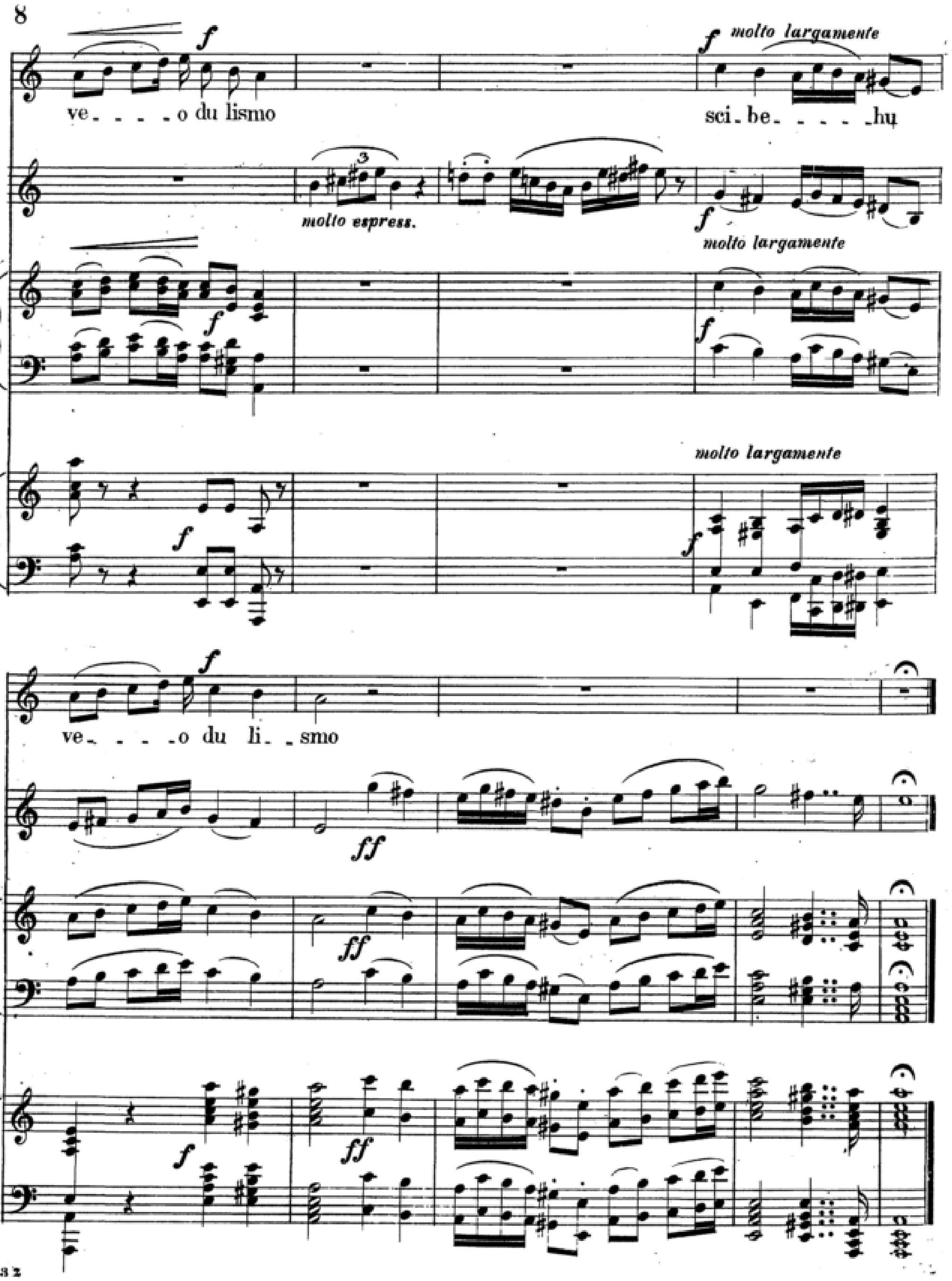

Recitativo ma largamente
3
va - - -jo
zi..
pp come eco
p
pp
e.......................t gna mo i - sra - e - l
f
pp come eco
pp
f
pp
p
f


mi_ _i to ham le_ _ _he rut gno_ _ _ _ _ _lam
pp come eco
Recitativo ma largamente
Am_ma_ _gna_ _ _ _bi_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _r


ba.. na_ v ben ghizre
pp come eco
ja.. a_ _ _ _ _ _ _ _ a_ _ _ _ _ _ m


a Tempo
suf
pp come eco
a Tempo
sf
p a tempo
ve et rode fee_ _m ve et sone_e_e_m
f
pp


bi_to_mo_ _ _ _ _t ti_bagn
molto espress.
ra u_banim e_t ghe_ _bu_ _ra_to sci_be_ _ _ _hu


f
molto largamente
ve - - - - o du lismo
sci - be - - - - hu
molto espress.
f
molto largamente
molto largamente
f
ve - - - - o du li - - smo
ff
ff

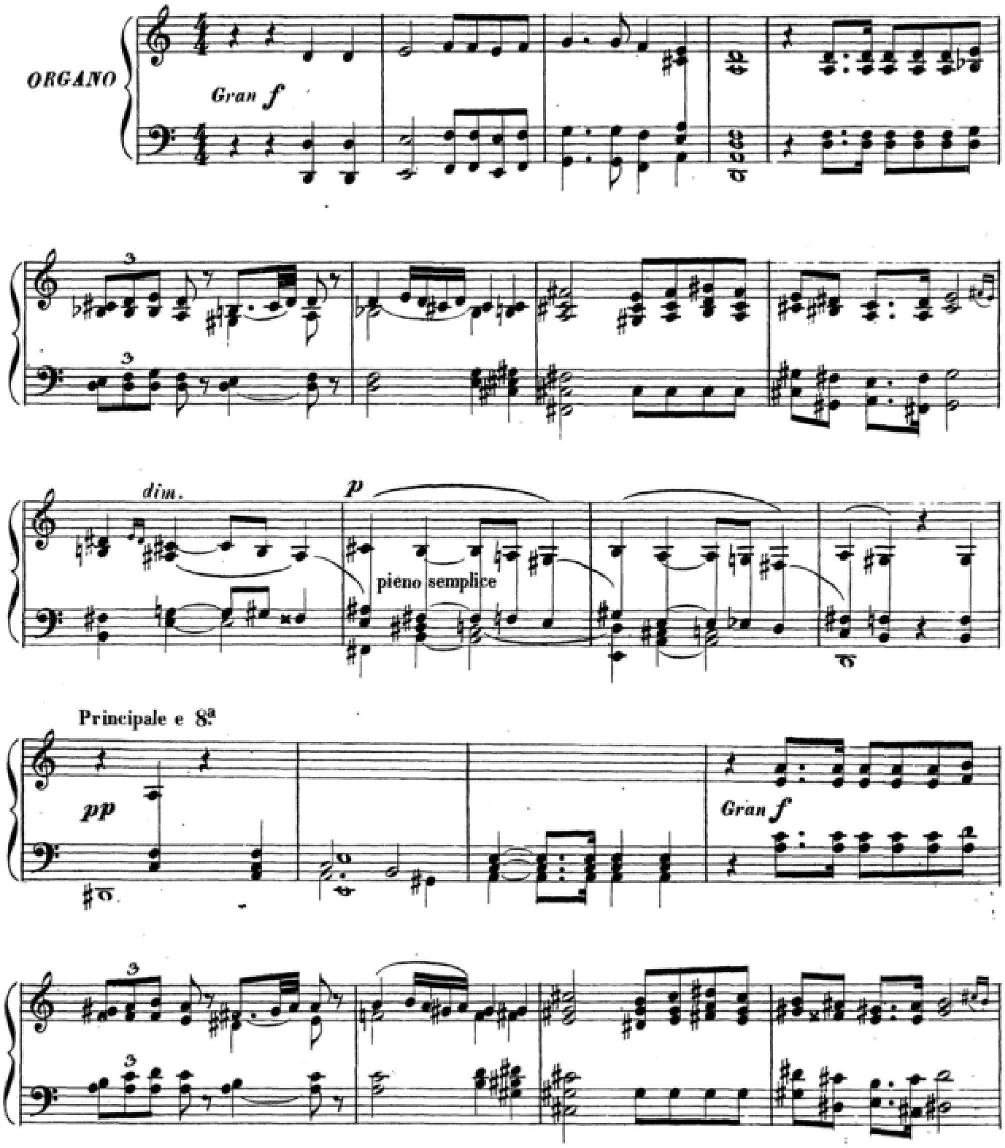
למנצח

LAMNAZEAH(*)

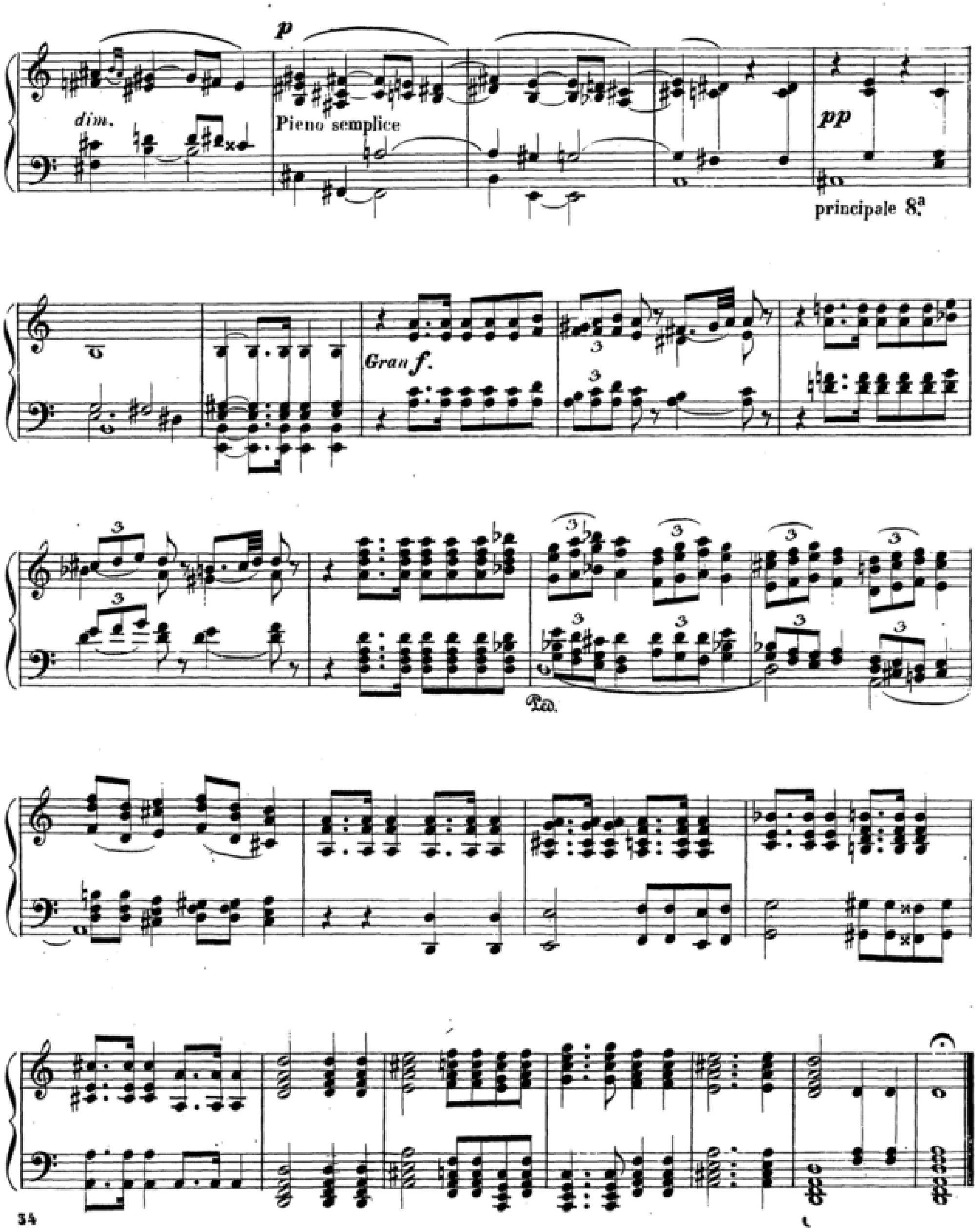
1ª (Tastiera Principale e 8ª
(Pieno semplice e Gran forte

No. 8.

MOLTO LARGO



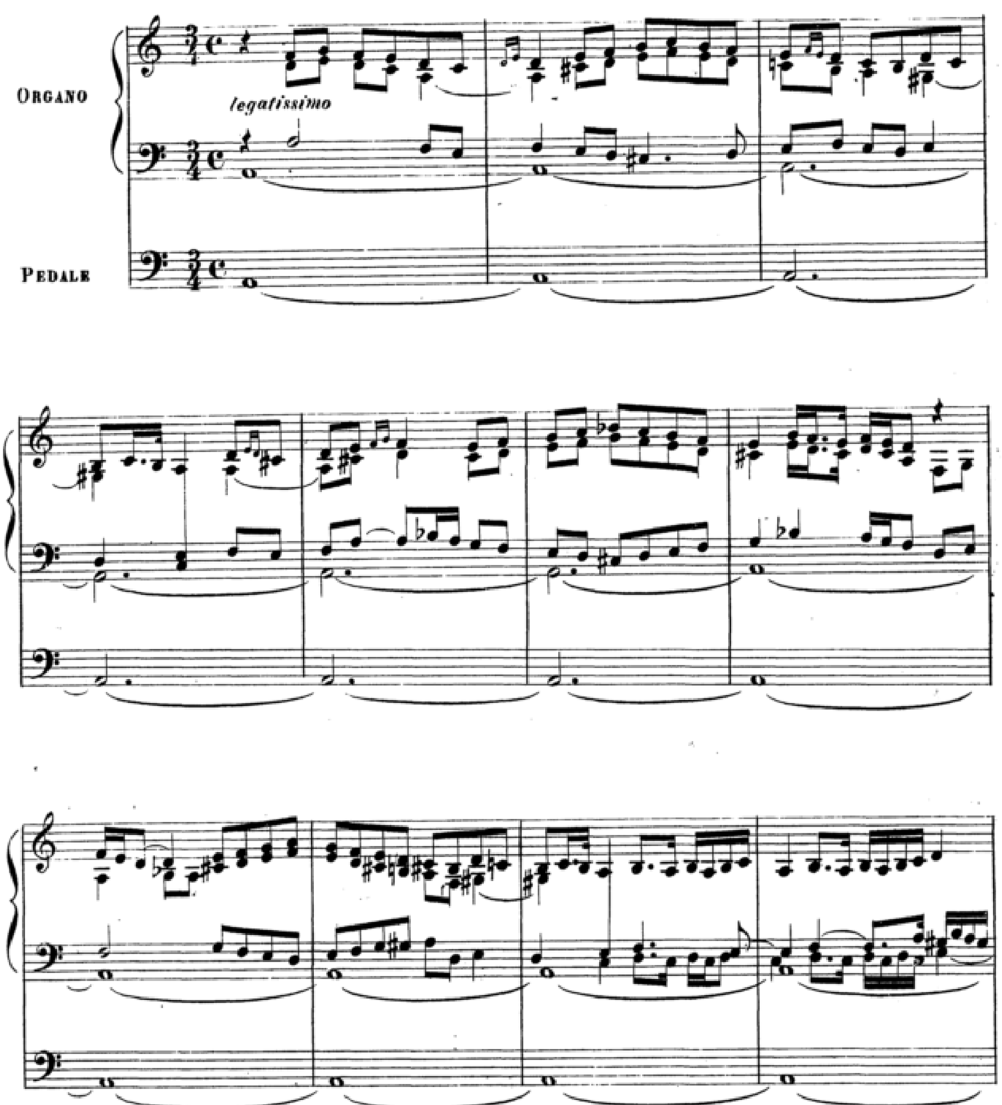
(*) Vedi N.º 293 dell'Op: Liturgica


p
dim.
Pieno semplice
pp
principale 8ª
Gran f.
Ped.

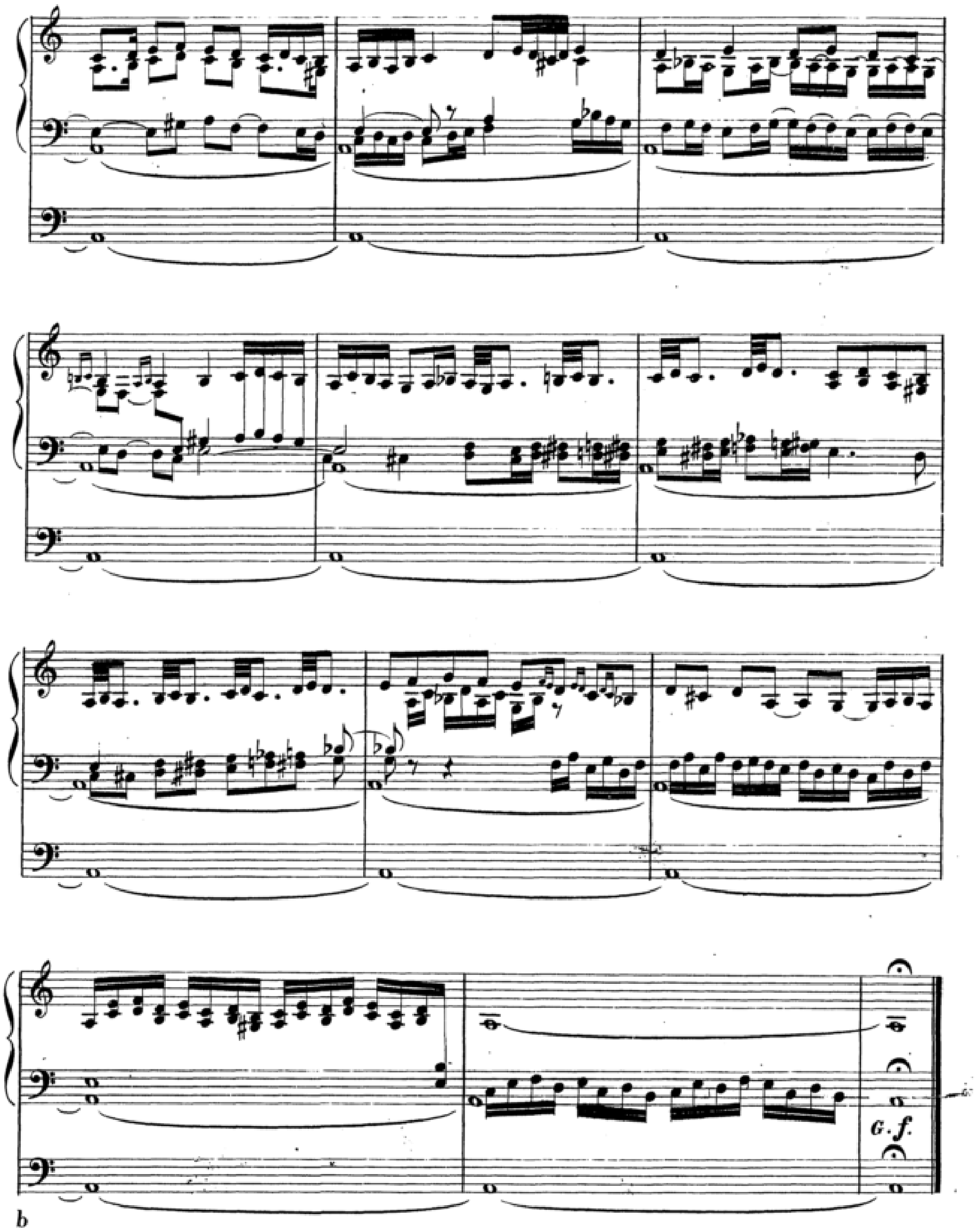
ברכו
BAREHU(*)

Pieno semplice - Contrabbassi di 16. e 8. piedi nei pedali

N.° 9.



(*) Vedi N.° 319 dell'Op: Liturgica

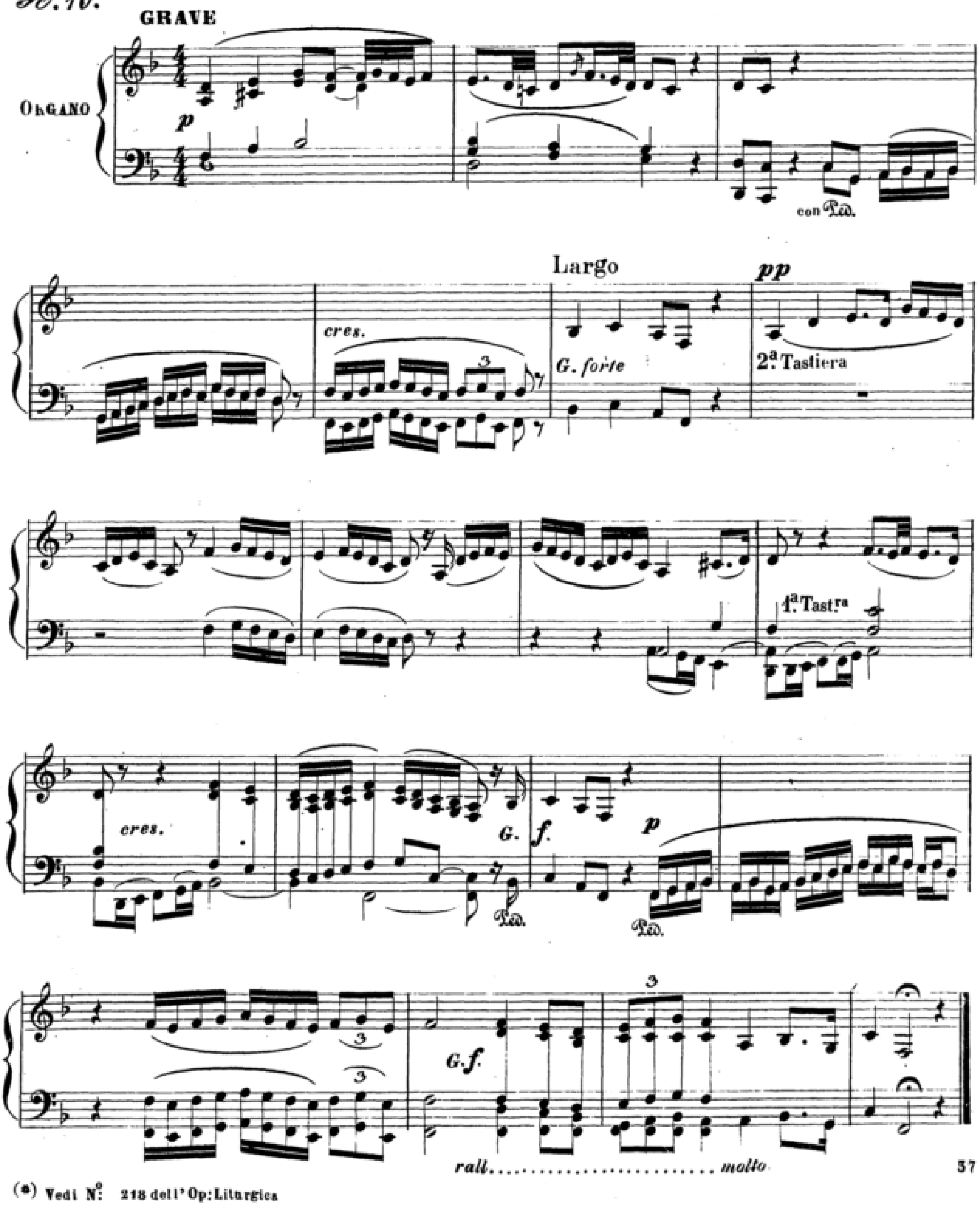

G.f.

ימלך

IMLOH (*)

1.ma Tastiera. Principale e 8.a Pedaliera Contrabbassi di 16 e 8 piedi.
2.da Tastiera. Principale e Flauto

N.o 10.

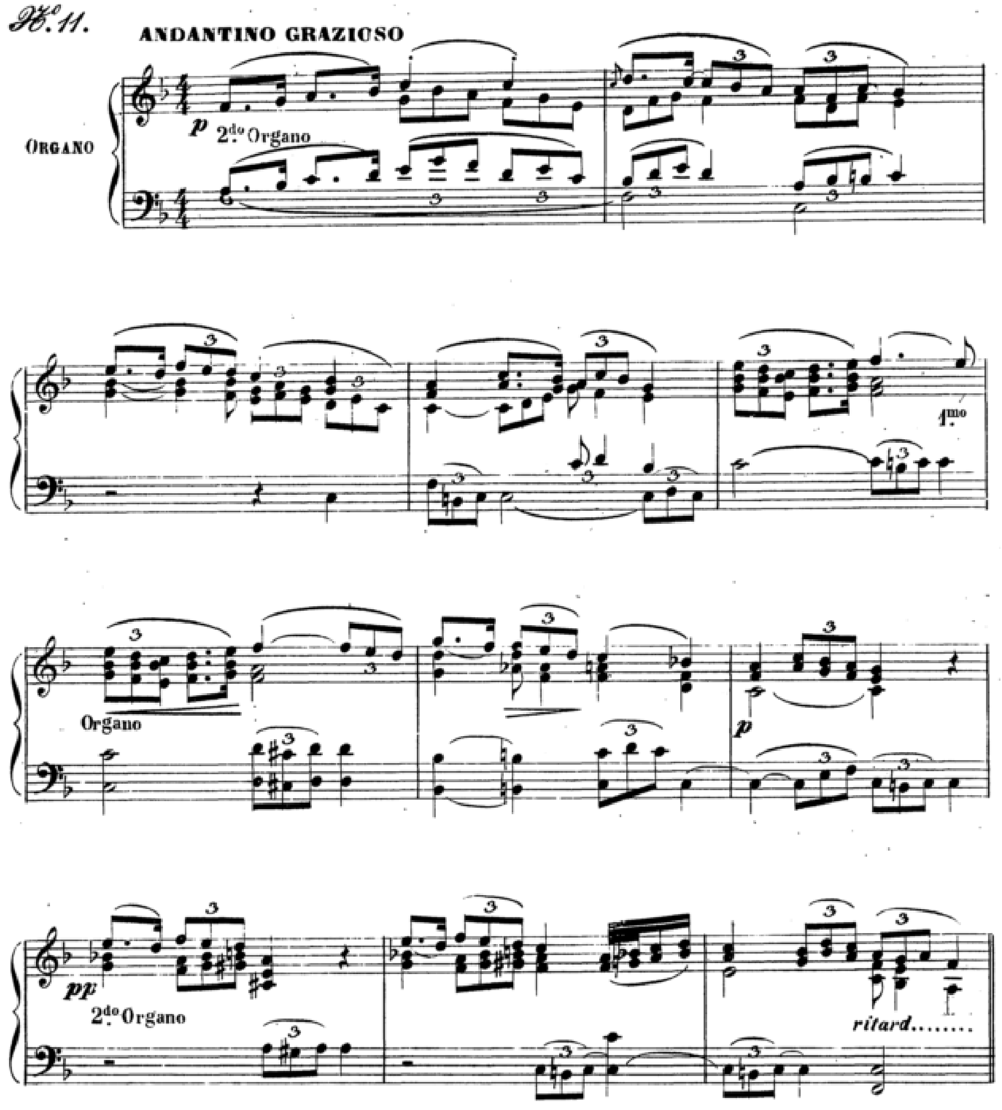


(*) Vedi N.o 218 dell' Op: Liturgica

אל שוכן שמים
ÈL SCIOHÈN SCIAMAIM(*)

1.ma Tastiera. Principale di 8. e 8.va
2.da Tastiera. Principale e voce Umana

N.º 11.



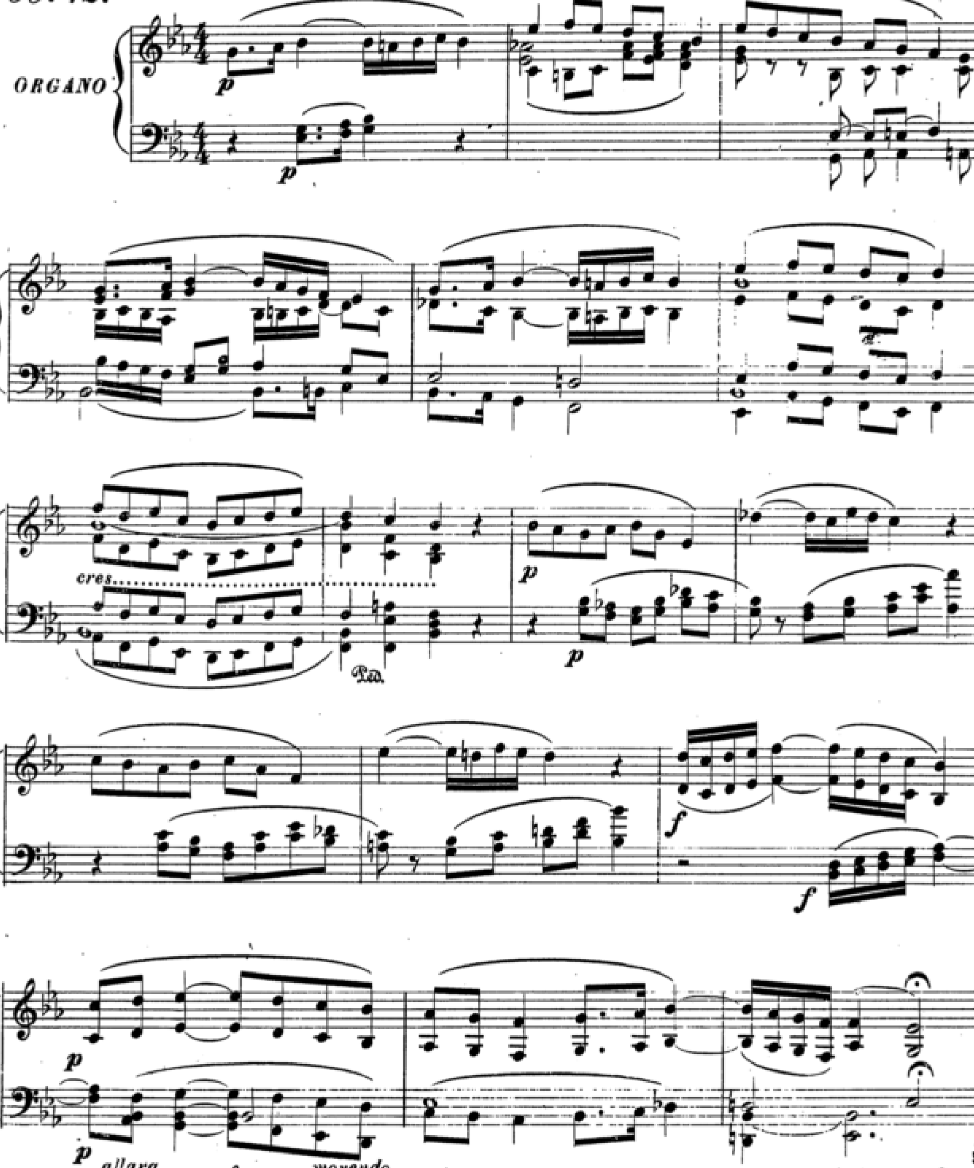
(*) Vedi N.º 80 dell'Op: Liturgica

קדיש

CADDISC (*)

2.da tastiera Principale e voce umana
1.ma Principale e 8.va Bordone

N.o 12. **ADAGIO**



si ripete D.C.

(*) Vedi N.o 122 dell'Op: Liturgica

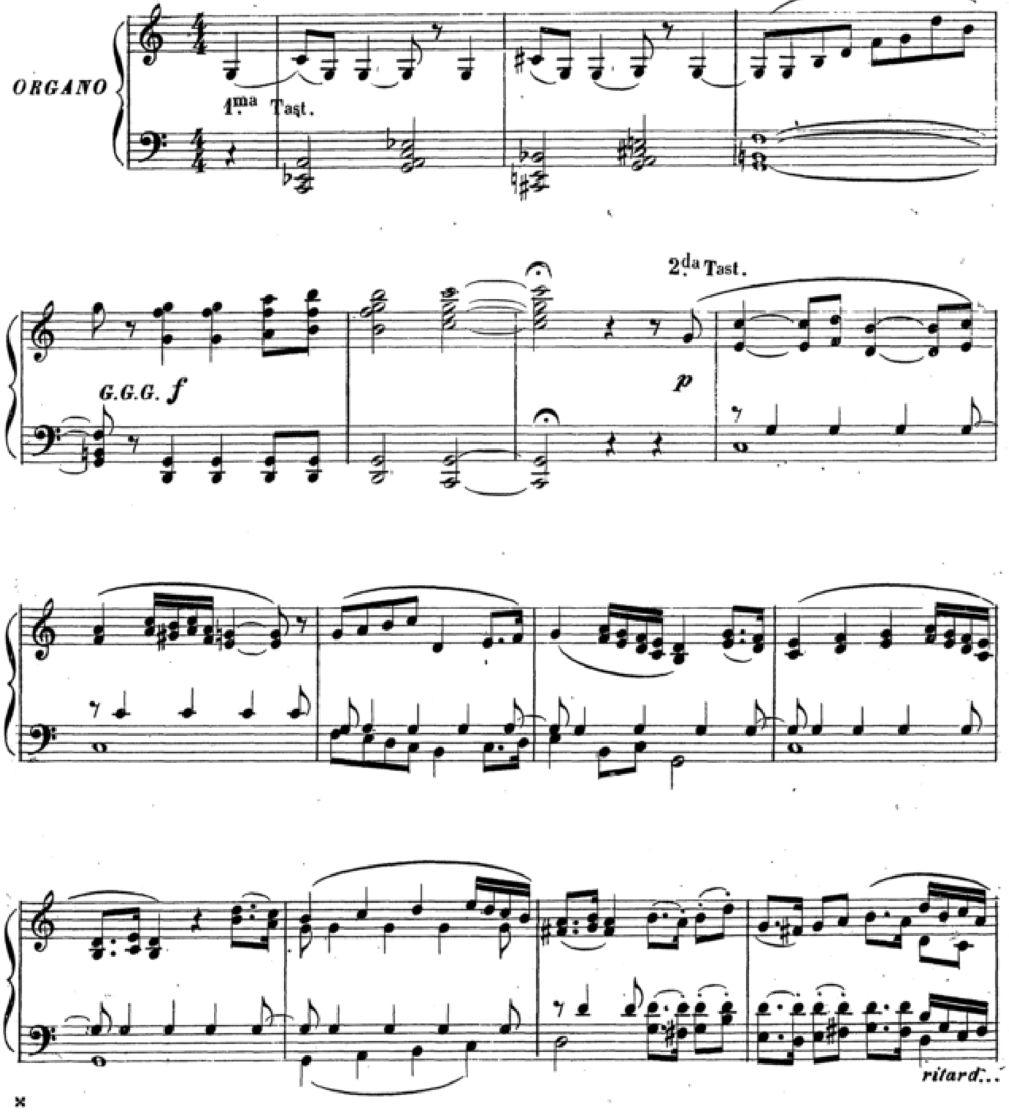
שחר אבקשך
SCIAHAR ABAKESCHÀ(*)

1.mo Organo Principale 8.ve e Bordone di 8.va

2.do Principale e voce Umana

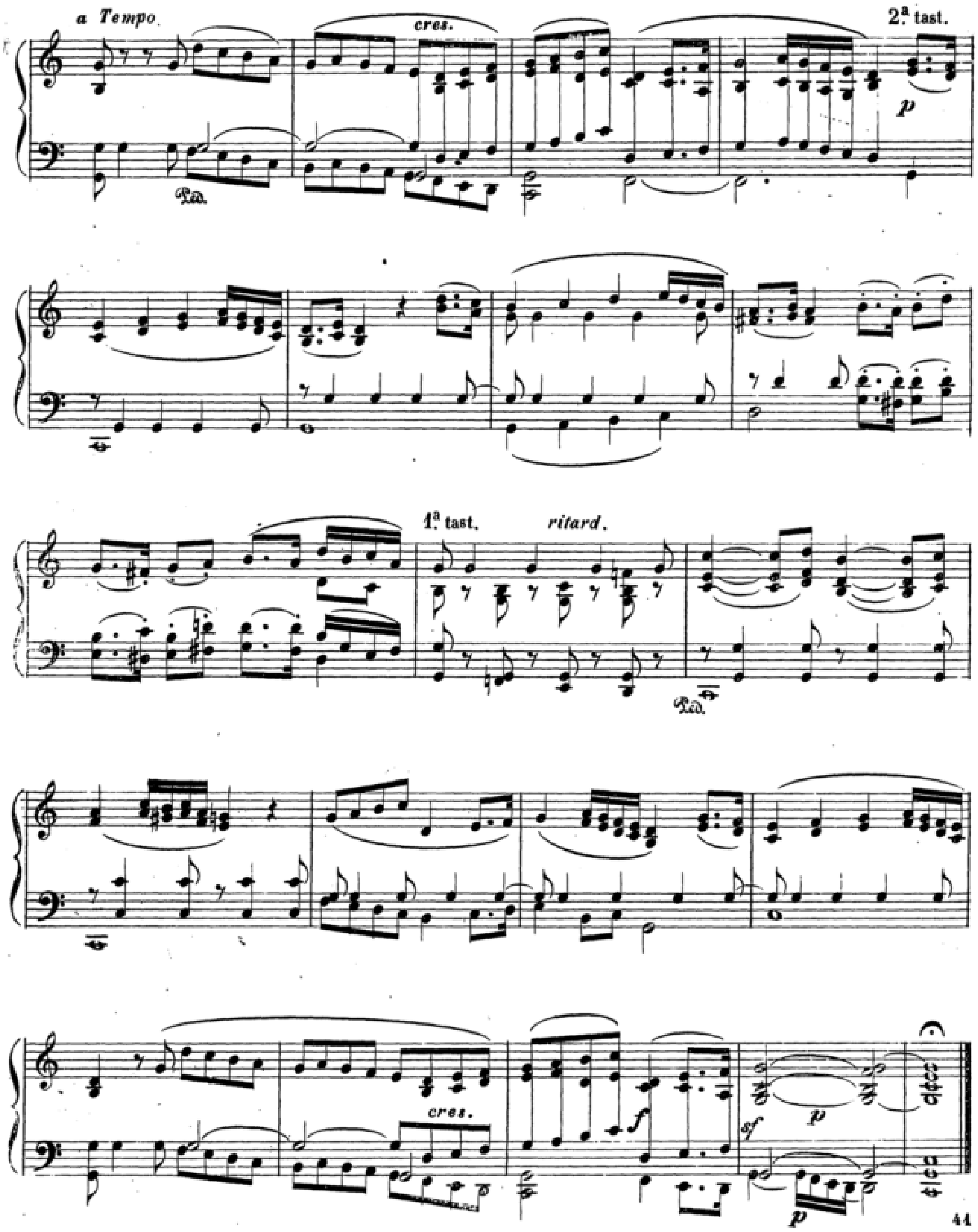
N.º 13.

MOLTO LENTO



×

 (*) Vedi N.º 94. dell'Op. Liturgica


a Tempo
cres.
2.a tast.
p
Ped.
1.a tast.
ritard.
Ped.
cres.
f
sf
p
p

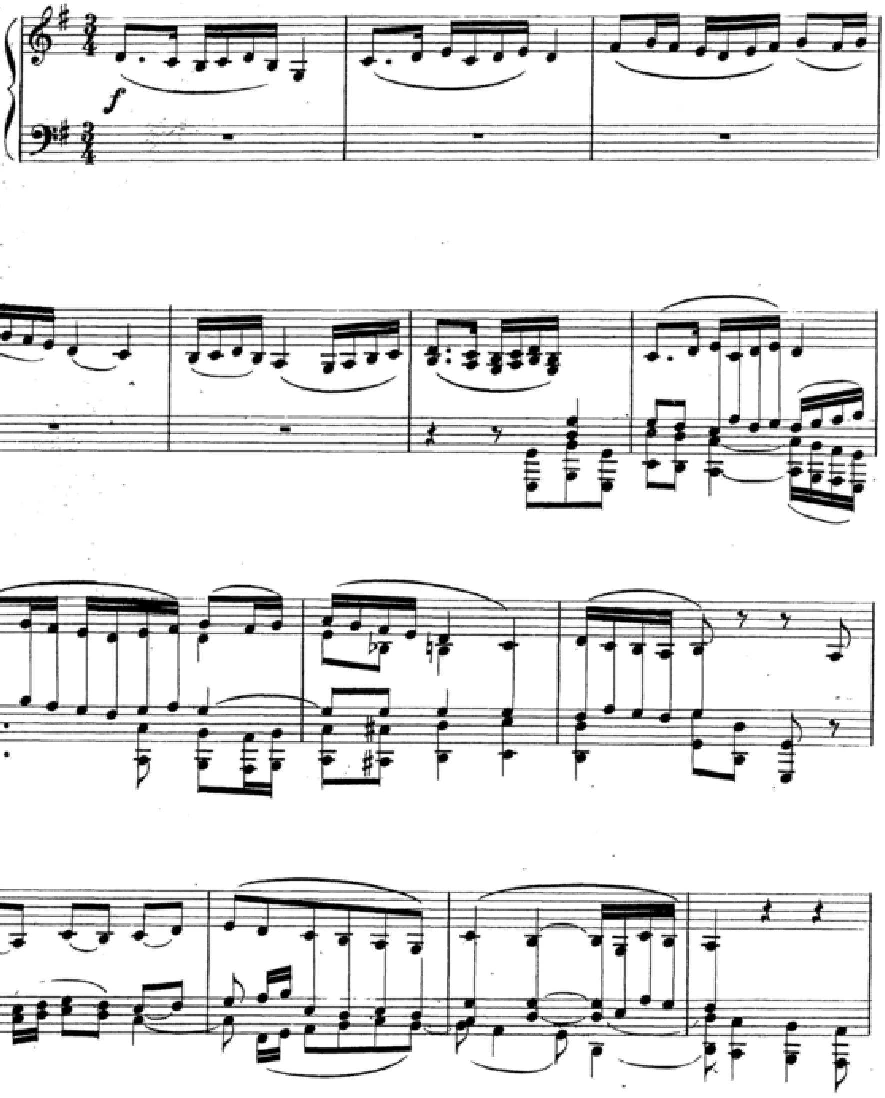
נקדישך

NACDISCIAH (*)

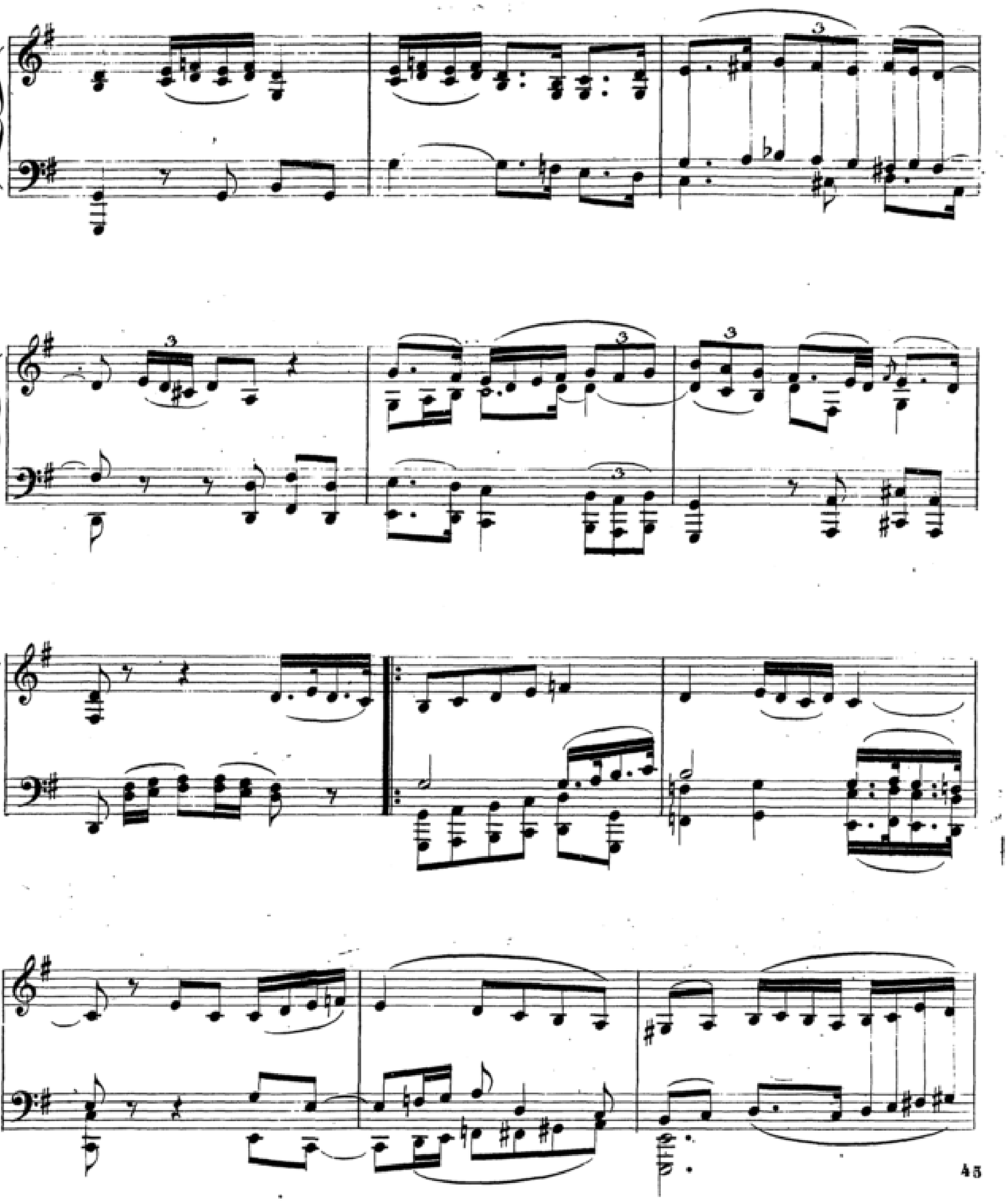
PRELUDIO

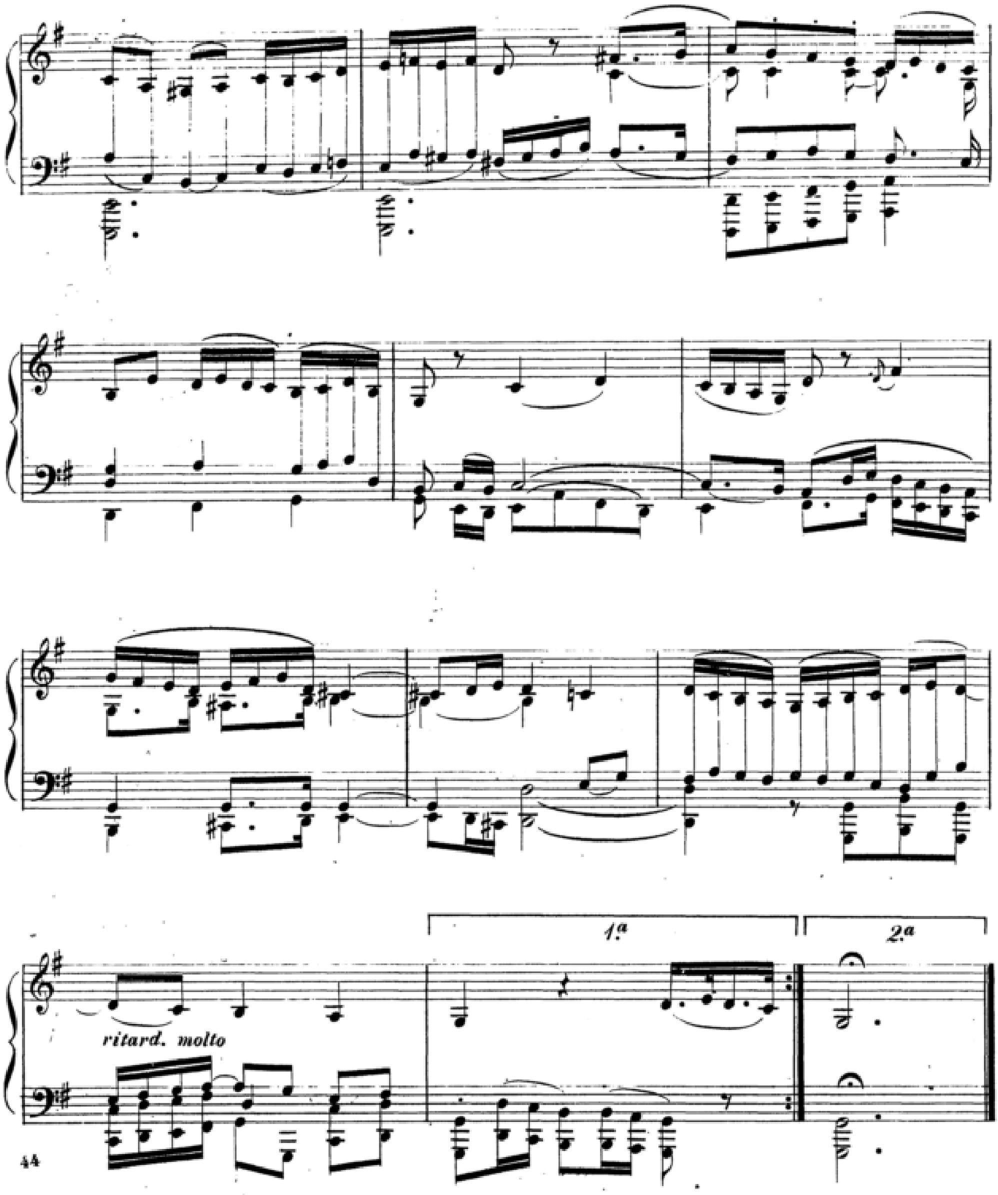
N.º 14. **ANDANTE SOSTENUTO**

PIANOFORTE



(*) Vedi N.º 149. dell'Op; Liturgica

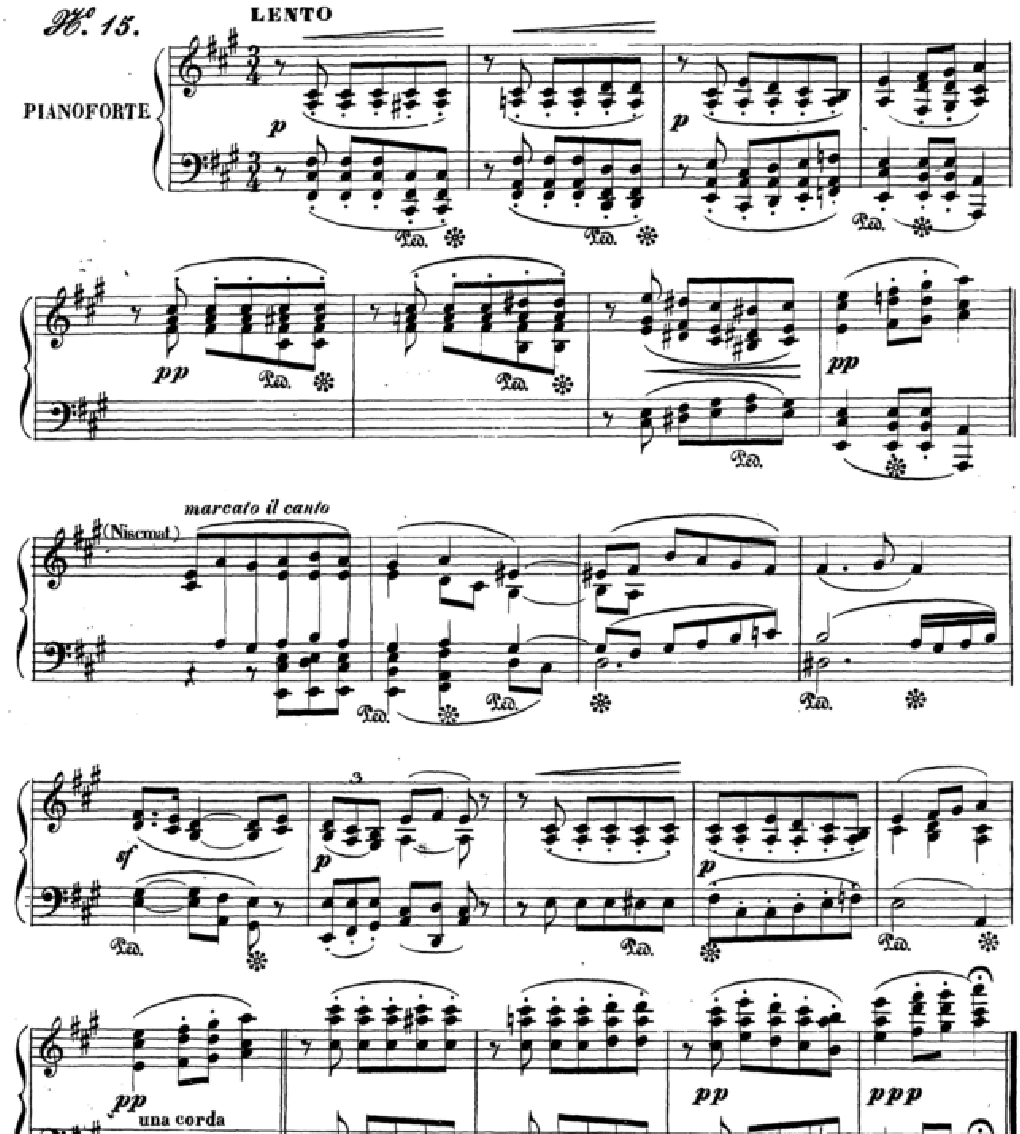



ritard. molto
1.a
2.a

נשמת

NISCMAT (*)

No. 15.



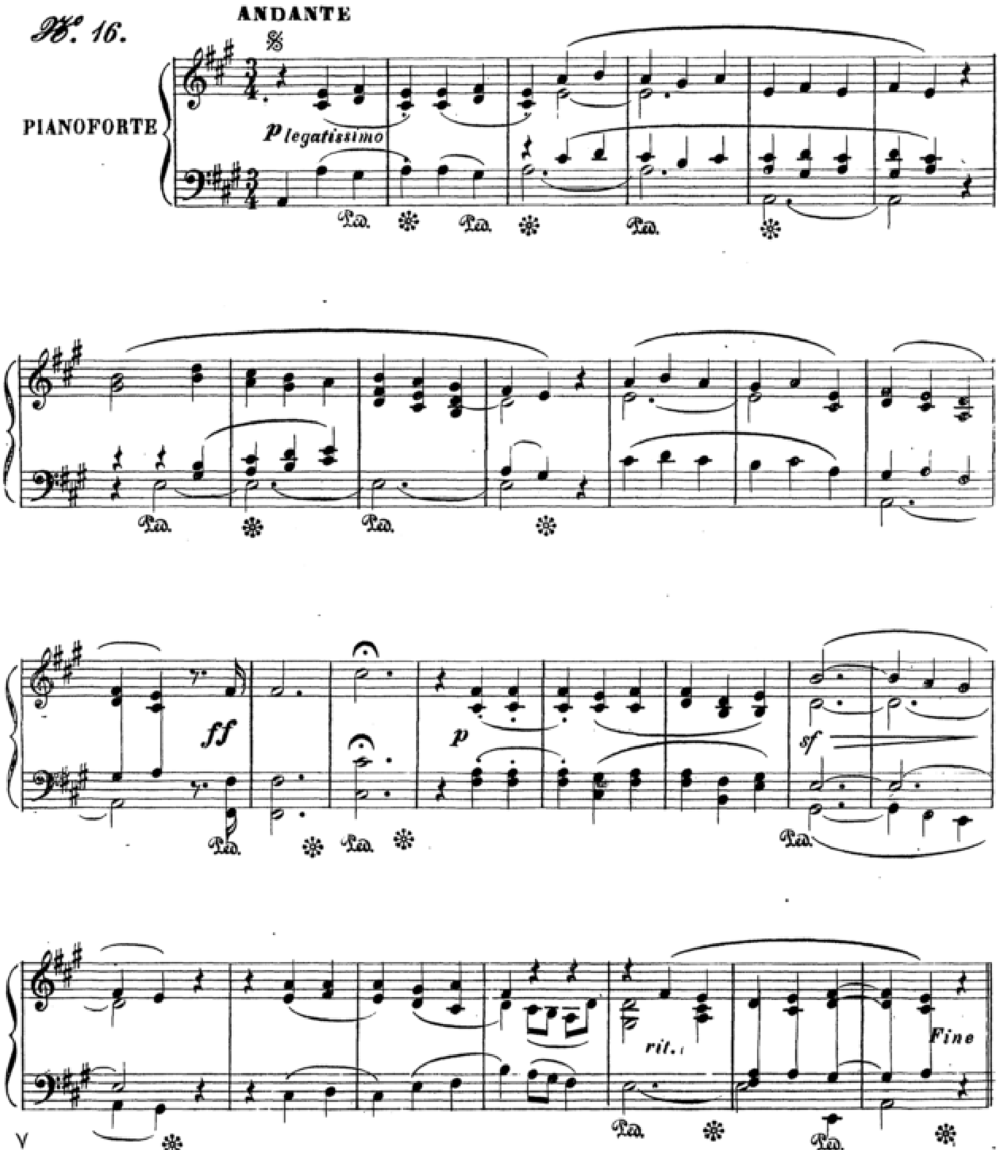
(*) Vedi N.o 145. dell'Op: Liturgica

שרפים עומדים

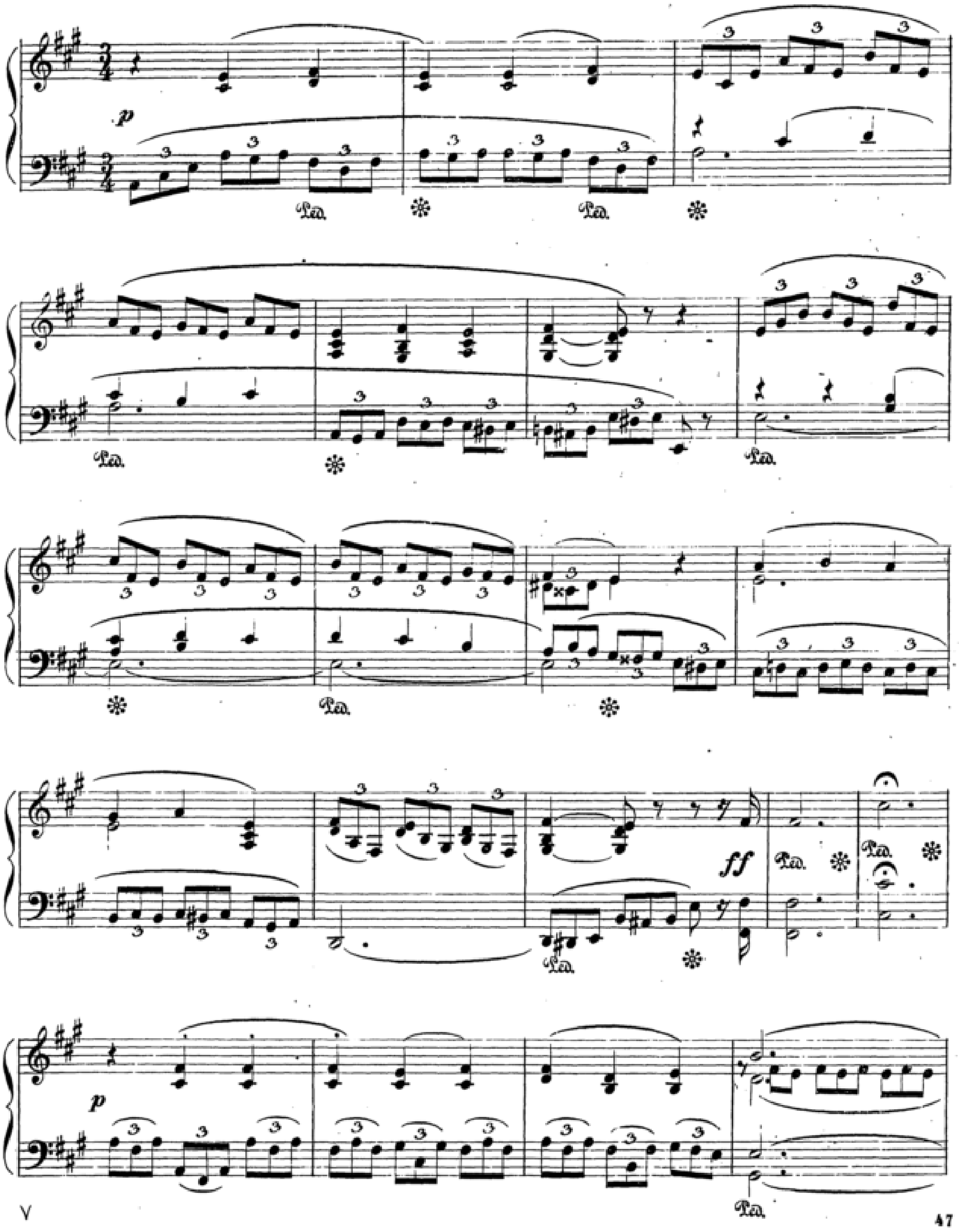
SERAFIM GNOMEDIM(*)

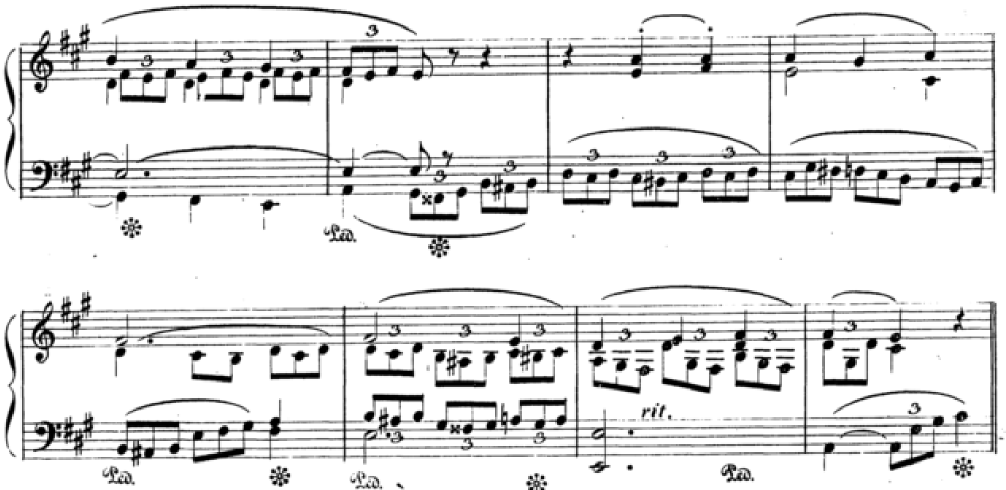
SONATINA

No. 16.



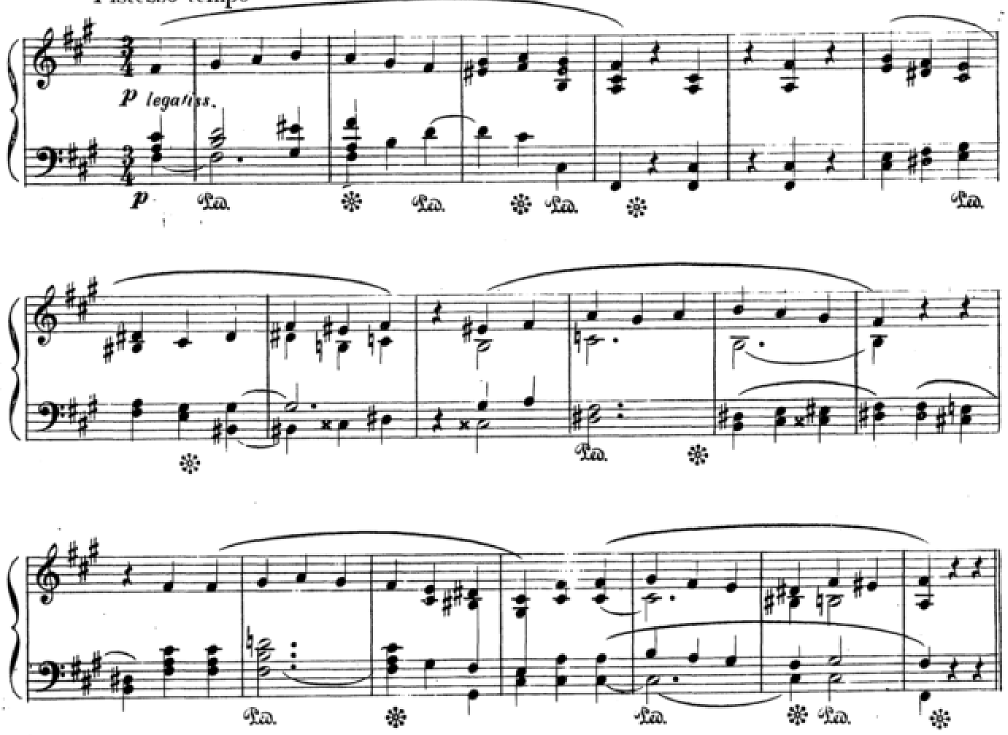
(*) Vedi N.º 179. dell'Op: Liturgica


p
Ped.
ff

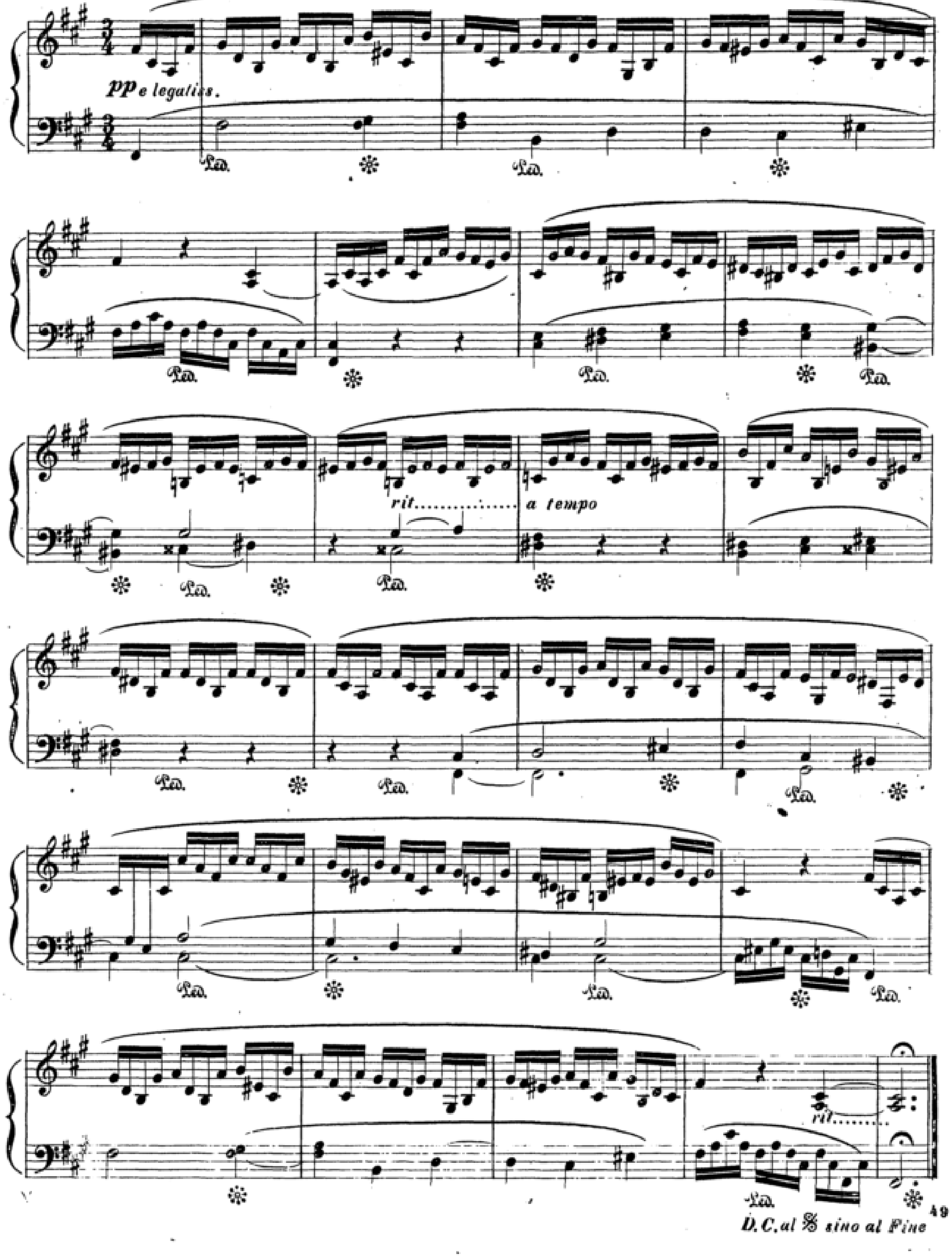


אשרי האיש ASCRÈ AISC

l'istesso tempo



48 Vedi N° 393 dell' Op. Liturgica

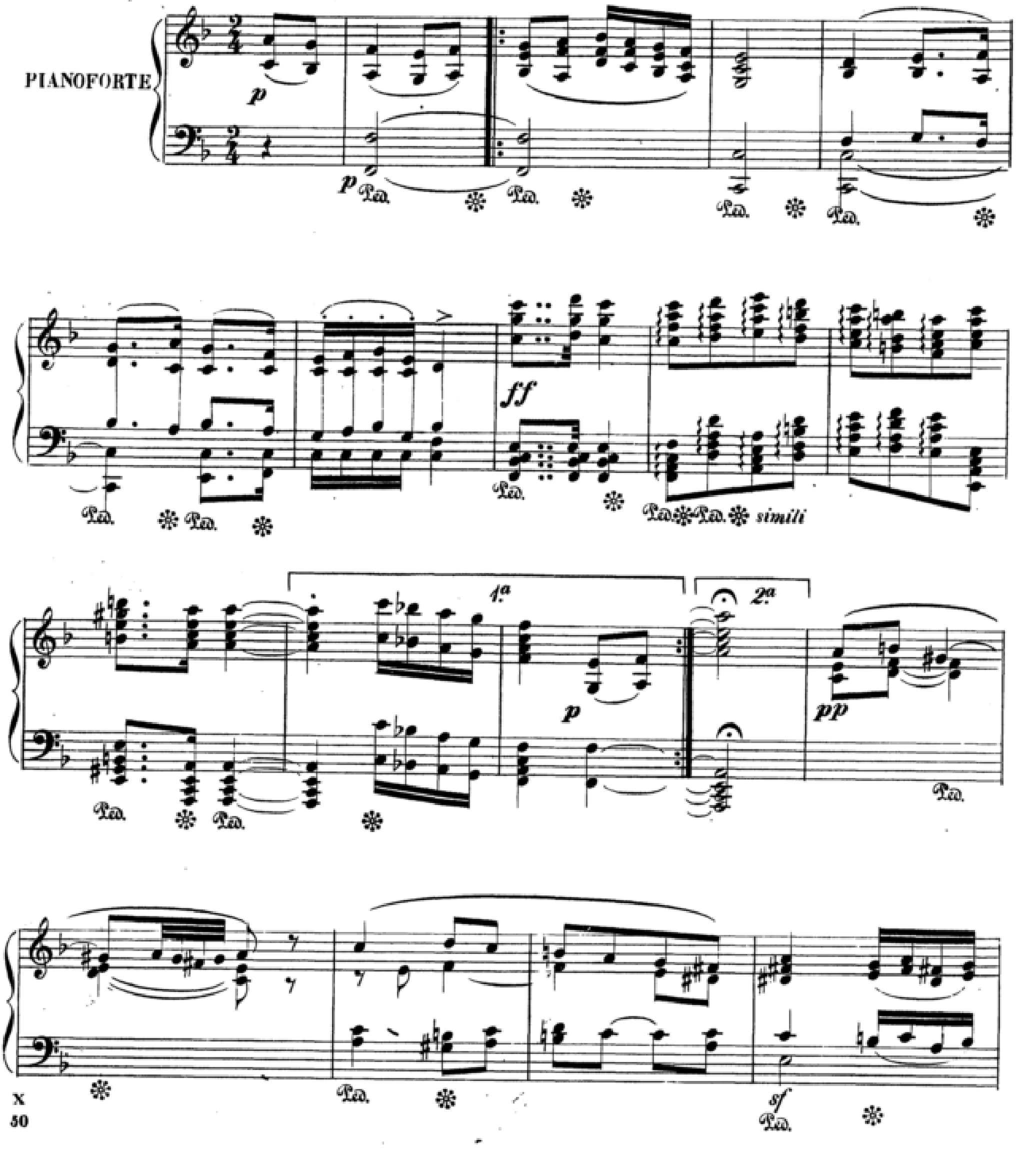

pp e legatiss.
rit.......... a tempo
rit.........
D.C. al 𝄋 sino al Fine

ירום ונשא

JARUM VENISSA (*)

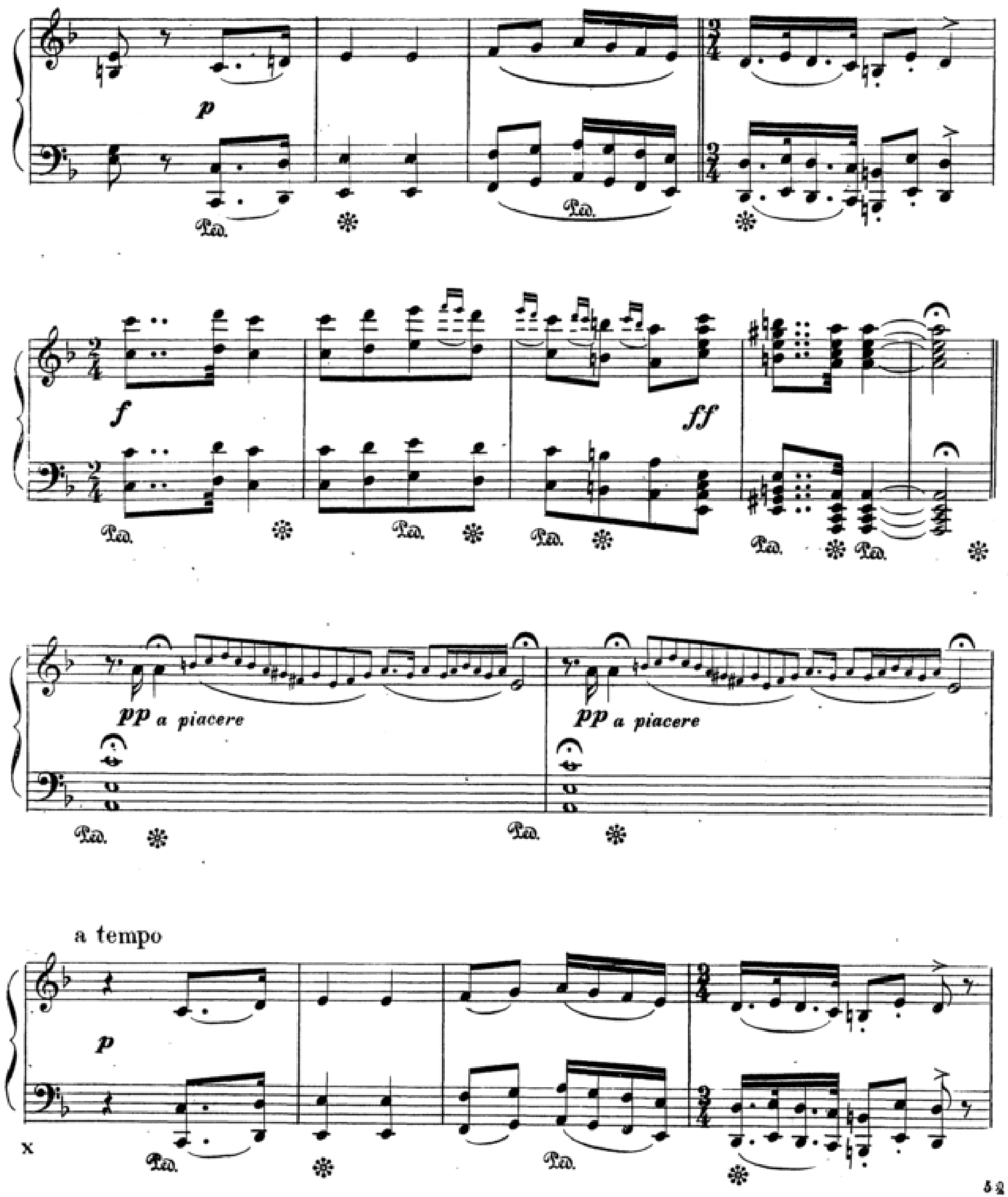
N.° 17.

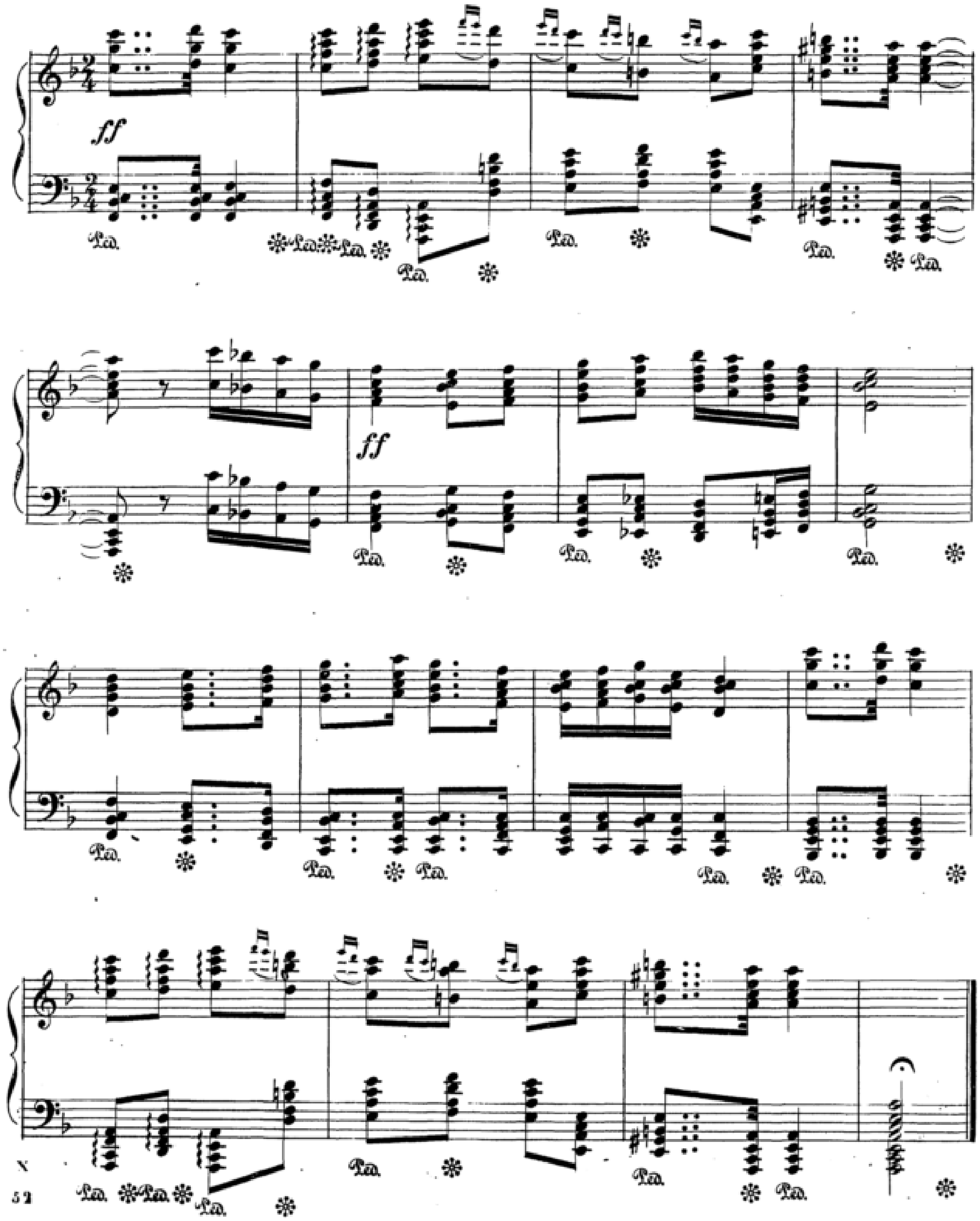
LARGO



X
50

(*) Vedi N.° 84. dell'Op: Liturgica


p
Ped.
f
ff
pp a piacere
pp a piacere
a tempo
p
x


ff
ff

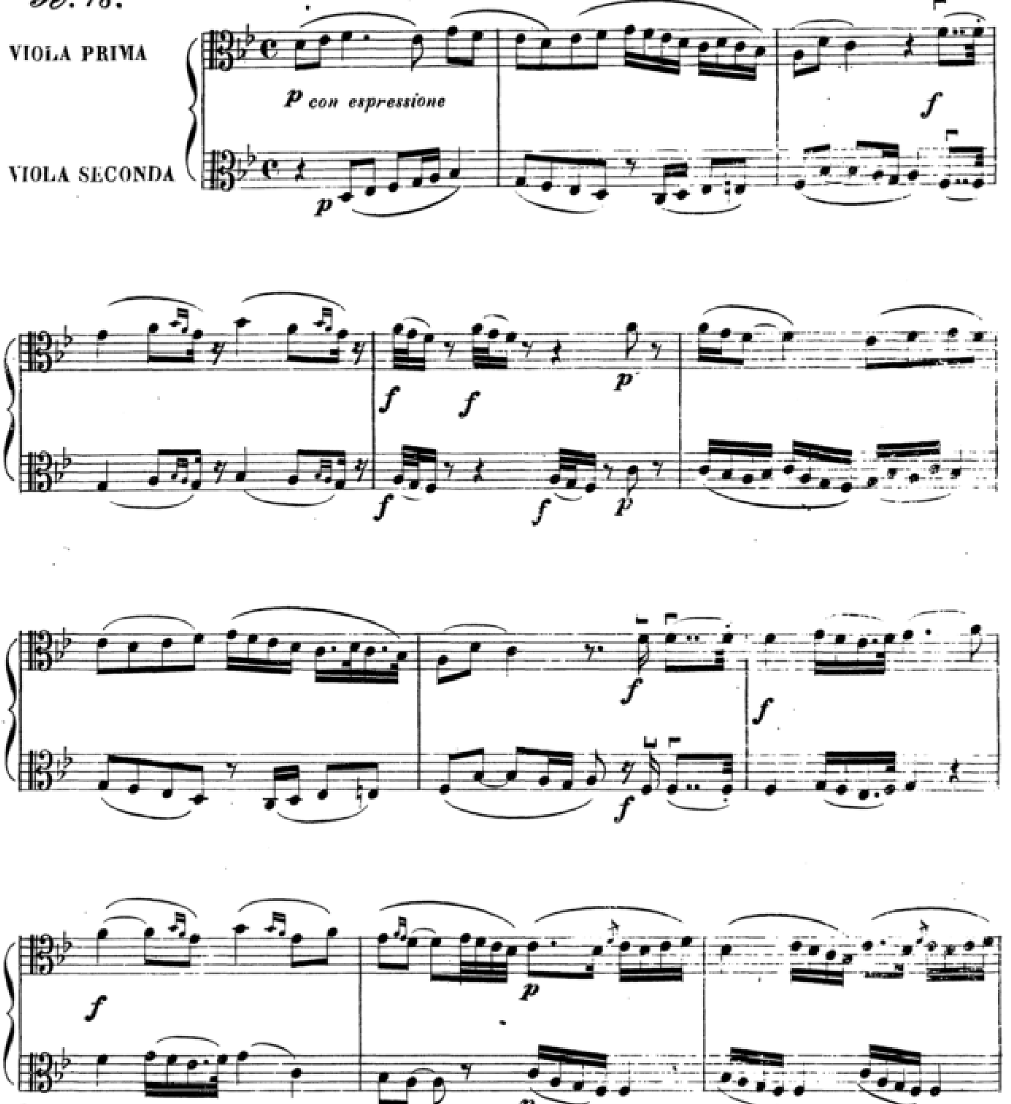
ועלו מושיעים

VEGNALU MOSCIGNIM(*)

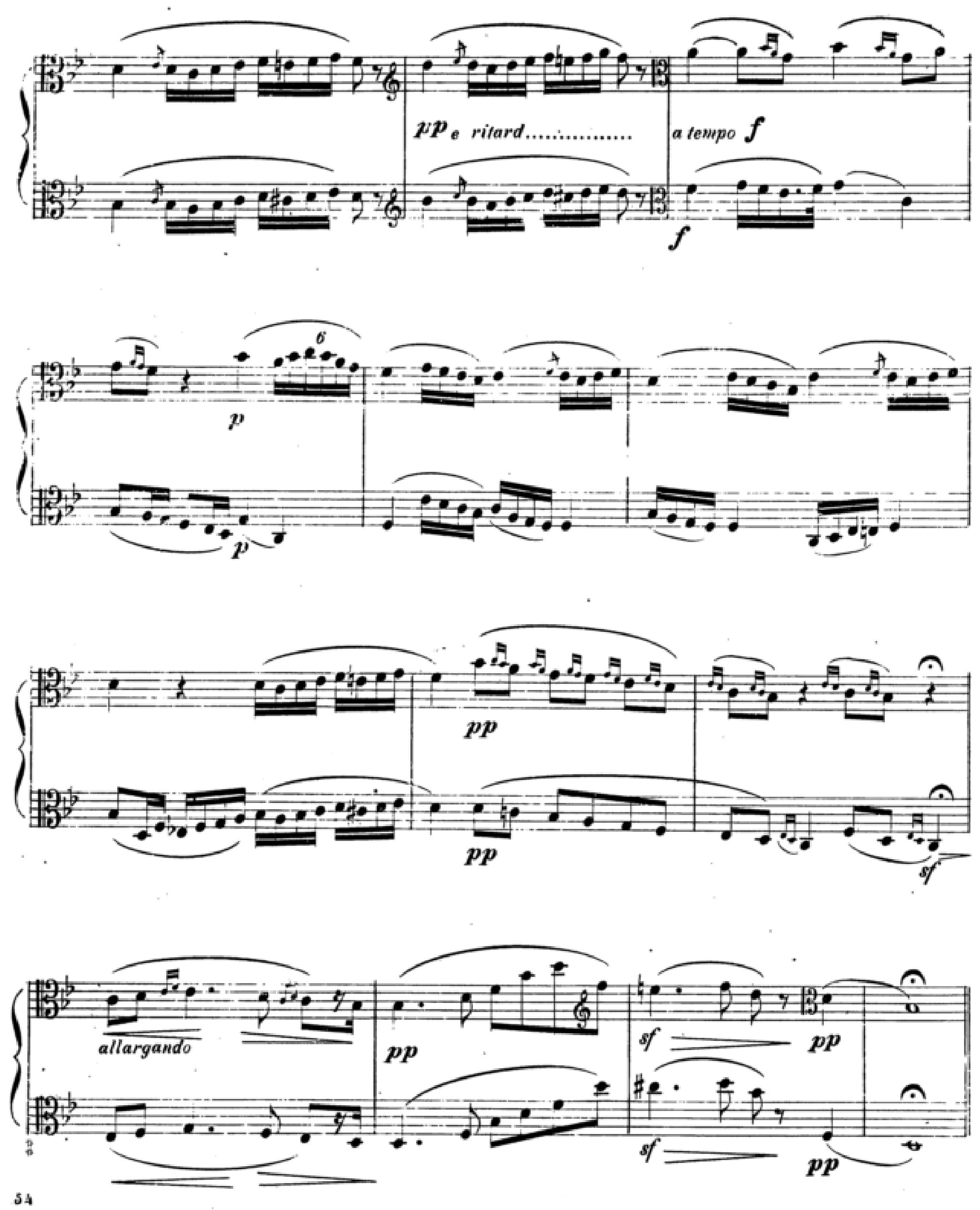
arcata ⊔ in giù
arcata ⊓ in sù

N.° 18.

TEMPO LENTO

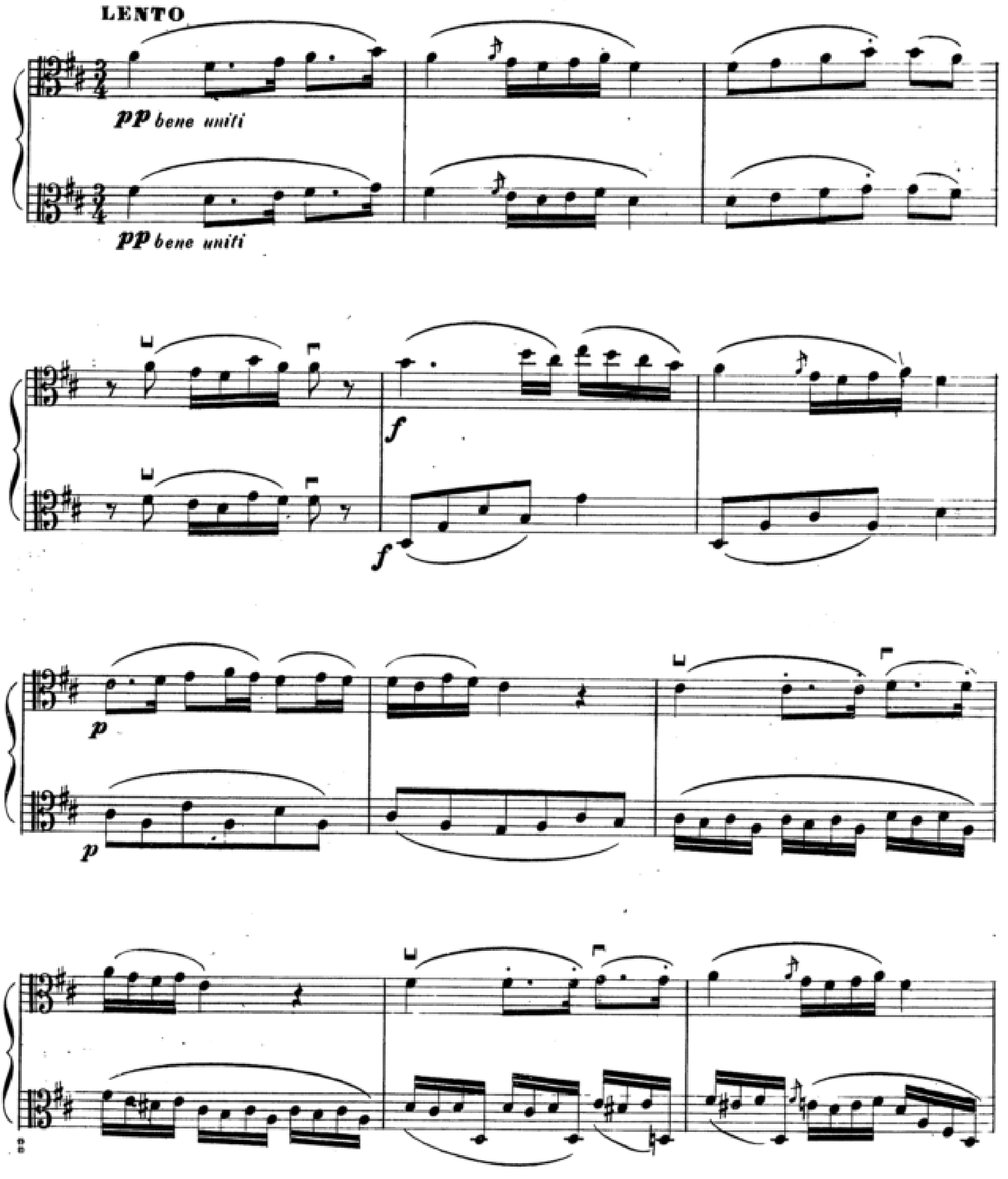


(*) Vedi N.° 144 dell'Op: Liturgica

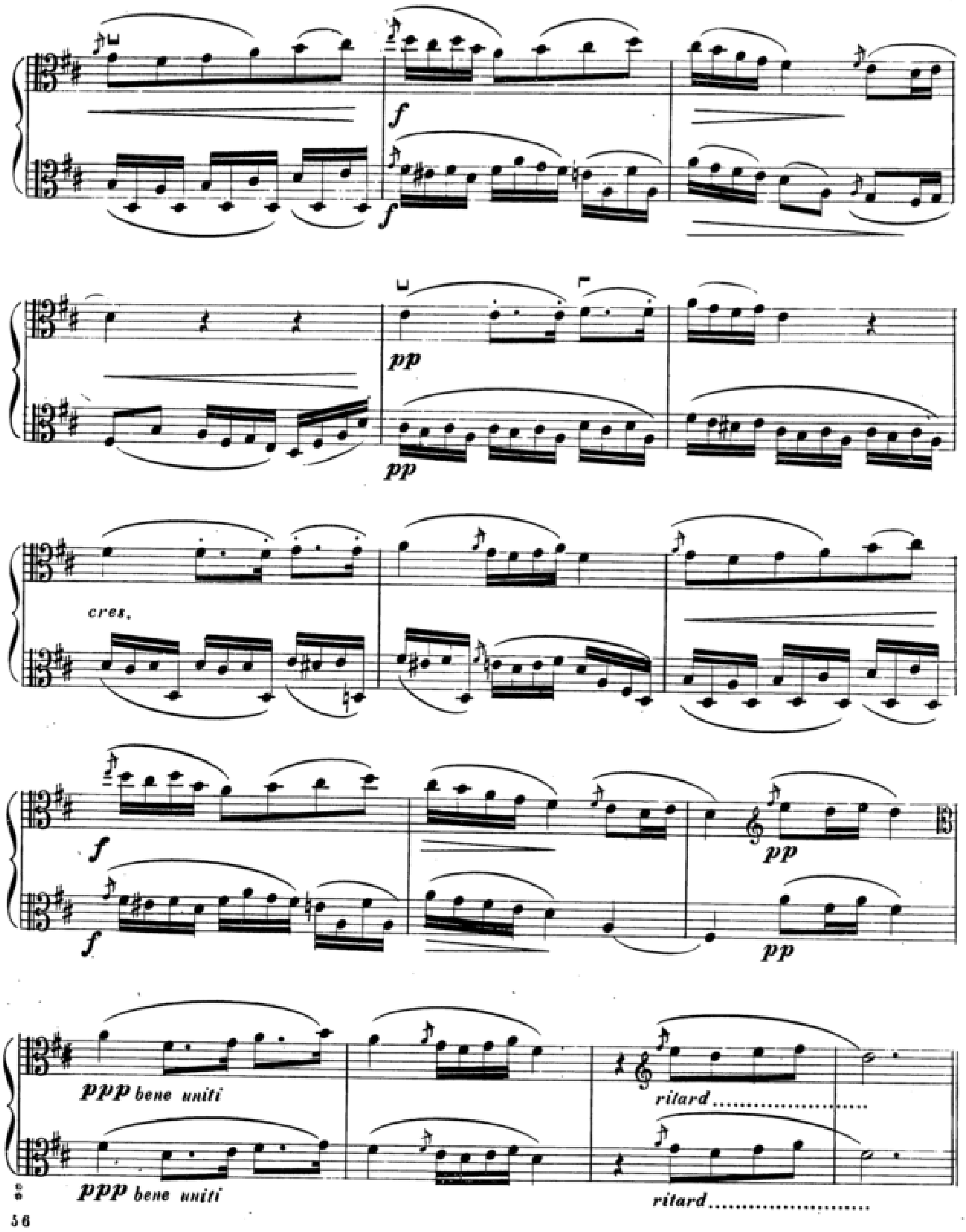

pp e ritard.................
a tempo f
f
p
6
p
pp
pp
sf
allargando
pp
sf
pp
sf
pp

צור מי שלו אכלנו

ZUR MI SCELÒ AHALNU(*)



(*) Vedi N°. 109 dell'Op. Liturgica


f
f
pp
pp
cres.
f
f
pp
pp
ppp bene uniti
ritard
ppp bene uniti
ritard

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CANTO CON ACCOMPAGNAMENTO DI PIANOFORTE

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" 17 — Jarum Venissà — " 50

DUE VIOLE

" 18 — Vegnalu Moscignim — " 53

VEAJÀ ADONAI

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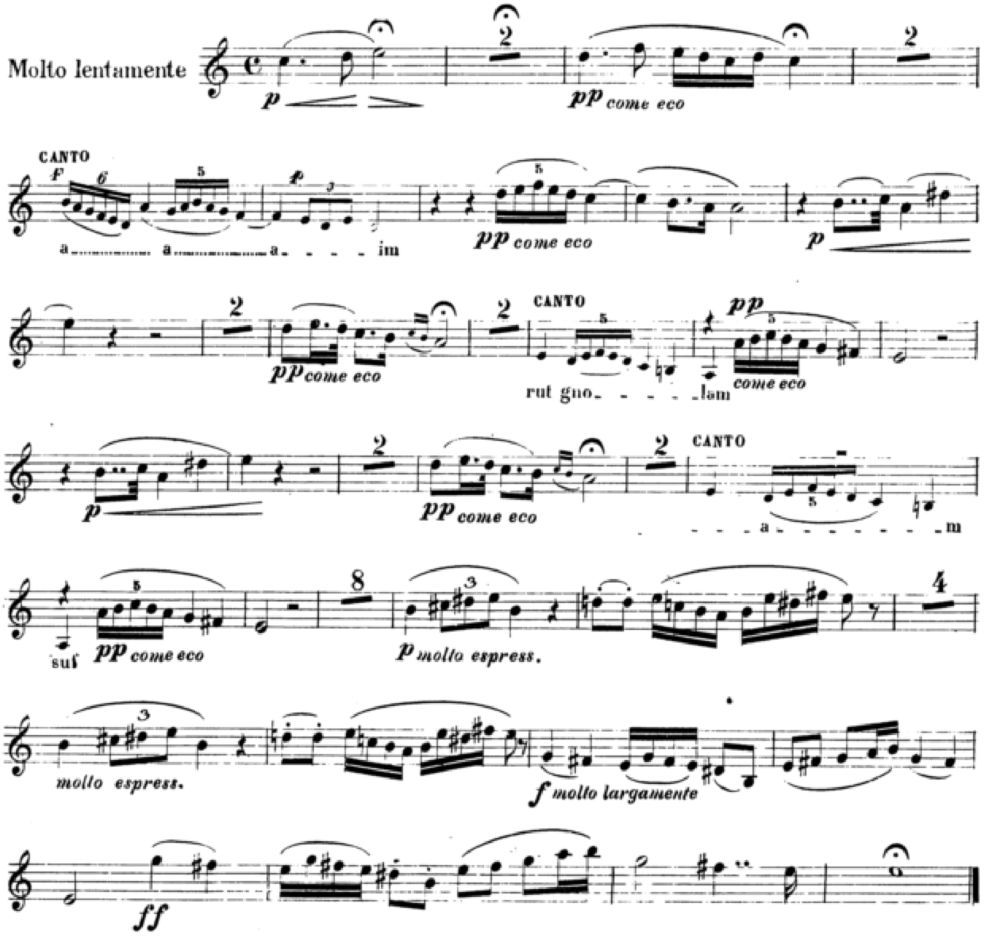

VEAJÀ ADONAI

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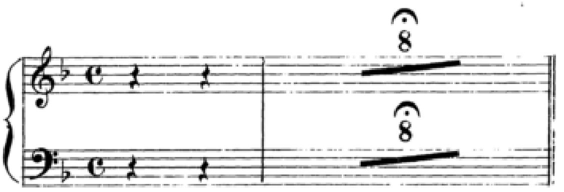

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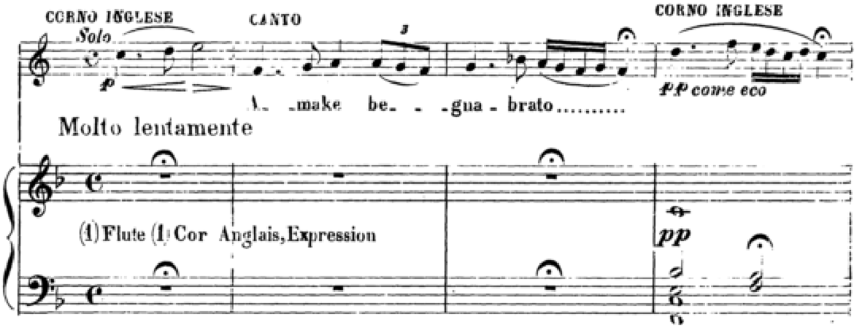

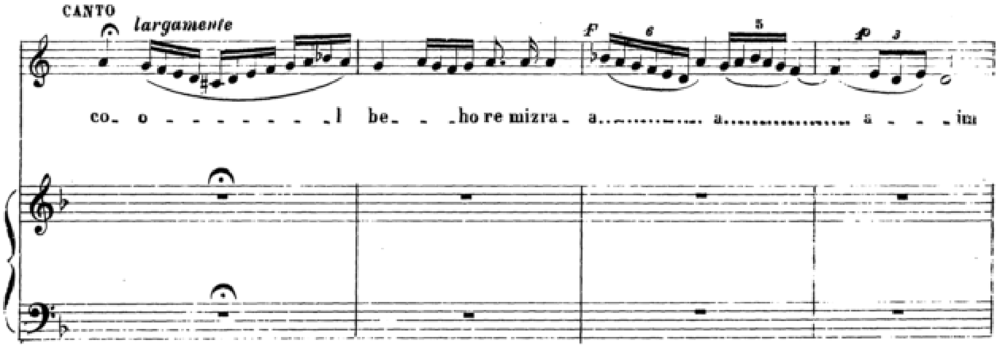

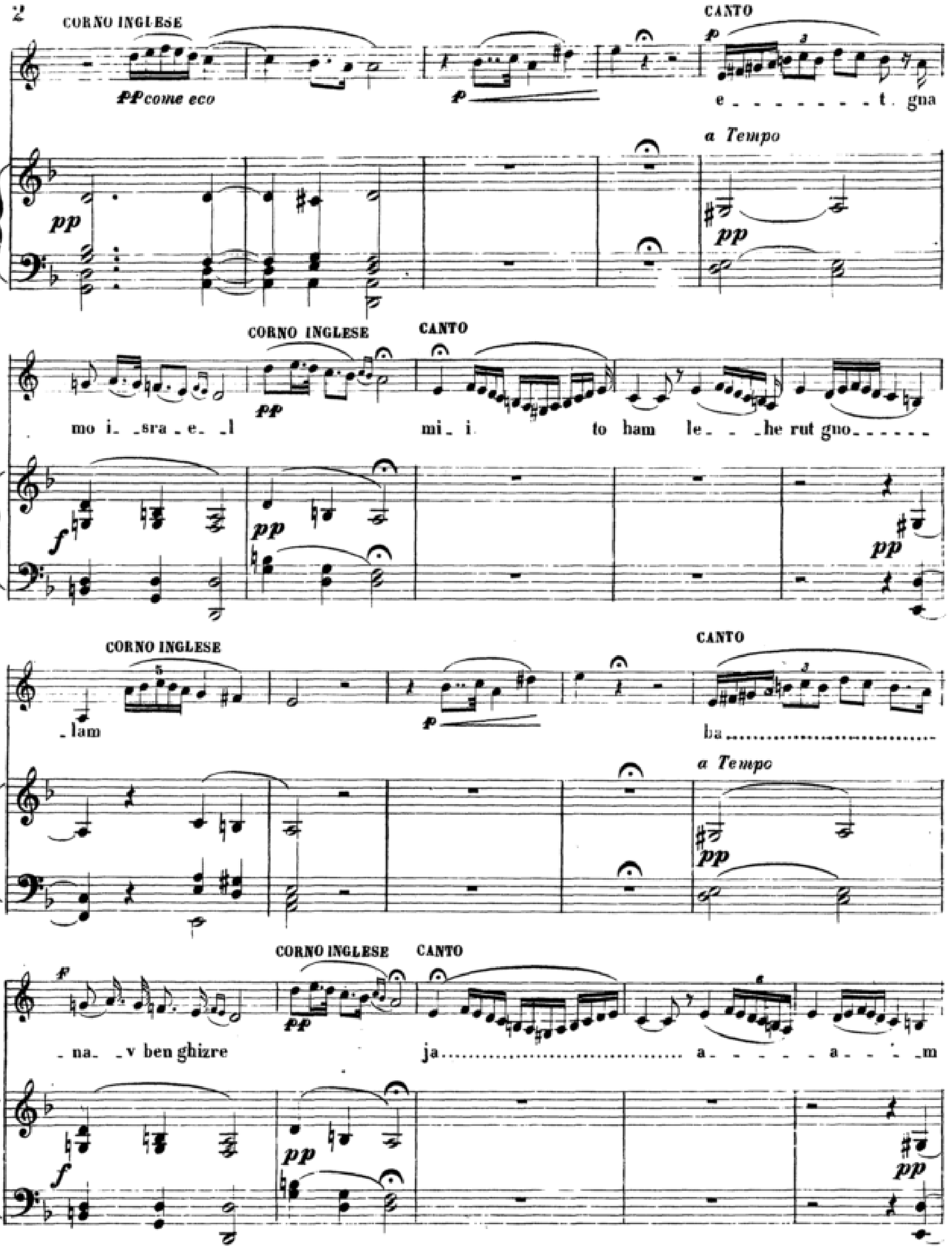
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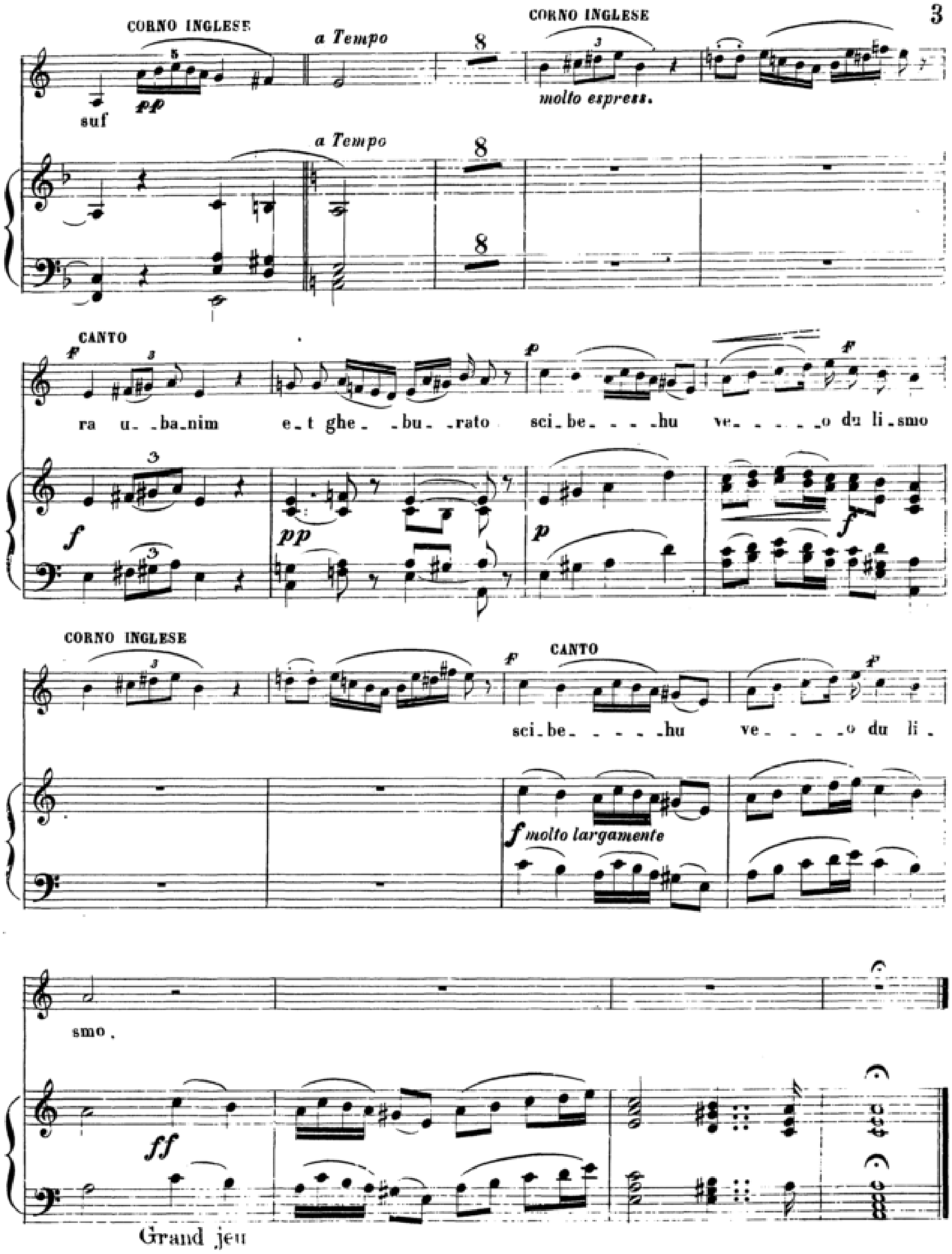
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